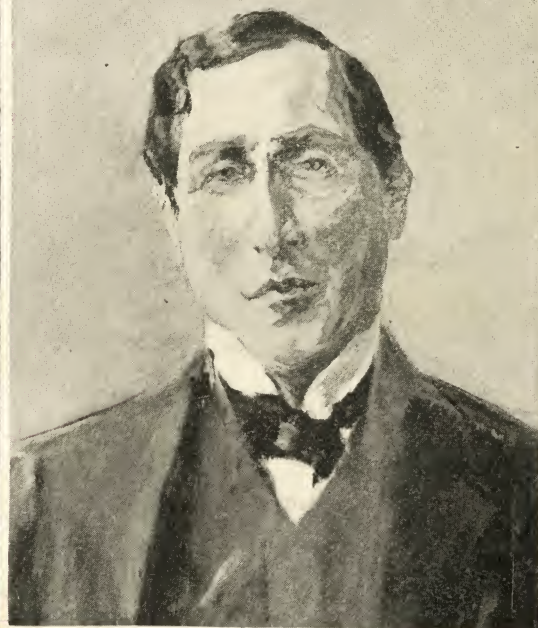


P MUSIC LOVERS' HONOGRAPH MONTHLY REVIEW



*An Independent American Magazine for Amateurs
Interested In Recorded Music and Its Development*

VOL. IV

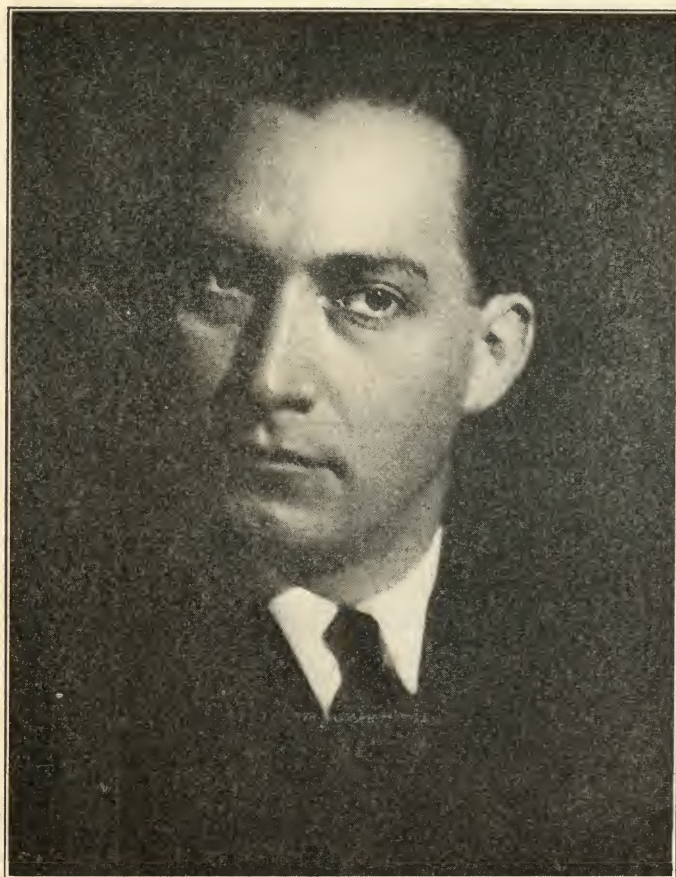
October, 1929

No. 1

Edited by

AXEL B. JOHNSON

ELECTRIC **ODEON** RECORDS



Dr. Weissmann and the **Grand Symphony Orchestra, Berlin**

- 3261 { Japanese Lantern Dance
12 in. { (Yoshitomo)
\$1.25 { Chinese Street Serenade
(Ludw. Siede)
- 3262 { Suite Orientale (Francis Popy)
12 in. { The Bayaderes (1st Movement)
\$1.25 { Suite Orientale (Francis Popy)
(On the Banks of the Ganges
(2nd Movement)
- 3263 { Suite Orientale (Francis Popy)
12 in. { The Dancers (3rd Movement)
\$1.25 { Suite Orientale (Francis Popy)
(The Patrol (4th Movement)

Dajos Bela and his Orchestra

- 3264 {
12 in. { I Kiss Your Hand, Madame (Erwin-Grothe)
\$1.25 { Transcription Part I & II

Edith Lorand and her Orchestra

- 3265 {
12 in. { The Wedding Of The Winds, Waltz (John T. Hall)
\$1.25 { Goldshower, Waltz (E. Waldteufel)



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New York City



MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

THIS month's Victor list provides the long-awaited complete version of Rachmaninoff's Second Piano Concerto, played by the composer with the Philadelphia Orchestra under Dr. Stokowski. Owing to a typographical mistake the work was referred to in an advertisement in our last issue as being in D minor. The correct key, however, is C minor. This is by far the most popular of Rachmaninoff's four concertos, and all those who enjoyed the old records of two movements only (one of the great achievements of the acoustical era) or who have had the pleasure of hearing the work in concert will lose no time in hearing this new, un-cut recording. The ranks of prospective purchasers of music of this kind have increased so largely since the issue of the former version that the success of the new one should be proportionately greater than that of the old one. The other Victor album is Haydn's "Surprise" Symphony played by Koussevitzky and the Boston Symphony, and reviewed last month when it was released in the special Educational List No. 6. There are two other orchestral records, one by Mengelberg and the New York Philharmonic-Symphony, and the other by Bourdon and the Victor Symphony. The former plays a fine version of Meyerbeer's Coronation March coupled with a less striking re-recording of Mendelssohn's War March of the Priests. The acoustical performance of this familiar march was coupled with Dr. Mengelberg's famous performance of the Entry of the Bojars; when are we to get a re-recording of this splendid work? Mr. Bourdon

is in his very best form in a highly spirited performance of the overture to *If I Were King*.

Setti and the Metropolitan Chorus and Orchestra are represented on three disks: alone in choruses from *Samson et Dalila* and *Romeo et Juliet*, with Martinelli in the opening scene of *Samson et Dalila*, and with Pinza in arias from *Forza del Destino* and *Norma*. All of these are worthy examples of the best work of these distinguished artists. The three remaining Red Seal releases include recordings of the Schubert *Ave Maria* and Bach *Air for G string* played by Elman, Paderewski's performances of Schumann's *Prophet Bird* and Stojowski's *By the Brookside*, and Richard Crook's finest phonographic representation to date, a very brilliant record of the Meistersinger *Preislied* and *Lohengrin's Narrative*. Mention also goes to a vigorous band coupling by the Victor Military Band (*American Patrol* and *Semper Fidelis March*), organ solos by Archer Gibson played on the organ of Charles M. Schwab's residence in New York, and an uncommonly interesting Hungarian fantasy—*Life in Hungary*—played by the Hungarian Rhapsody Orchestra under Schaffer.

The Columbia list is topped by Harriet Cohen's recording of the first nine Preludes and Fugues from Bach's great masterpiece—*The Well-Tempered Clavier*. This fine set has been very successful abroad, appealing not only to those who specialize in piano records, but to all classes of music lovers, and the album should be no less

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popular in this country. Miss Cohen is less well-known here, but her high qualities of musicianship and the vivid personality of her performances should speedily win her a public no less appreciative than she has won in England and the Continent. I also welcome a re-recording of Tchaikowsky's "Pathétique" Symphony, conducted by Dr. Oskar Fried who has given us so many excellent records in the past. This replaces the acoustical version by Sir Henry Wood, one of the first releases in the Masterworks Series. The third Masterworks set, Beethoven's Quartet in F, Op. 18, No. 1, played by the Lener String Quartet, arrived too late for review in this issue, but undoubtedly it is up to the same high standard as the Leners' other Beethoven works in this form.

Columbia orchestral releases include L'Arlésienne Suite in a sparkling performance by Pierre Chagnon and the Paris Symphony Orchestra, the Entrance Chorus and Prelude—Third Part—from Cavalleria Rusticana conducted by Mascagni himself (released sometime ago under the American Odeon label), and two Strauss Waltzes, Artist's life and Wiener Bonbons, played by Dajos Bela and his orchestra. Myra Hess is heard in the third Prelude and Fugue from the Well-Tempered Clavier and the Allegro from Bach's G major Toccata; Lotte Lehmann is heard at her best in two Schubert lieder (An die Musik and Sei mir Gegrüsst); Anna Case sings two pleasing Irish songs; Stracciari sings familiar arias from Gioconda and Trovatore; Charles Hackett sings I Look into Your Garden and The World is Waiting for the Sunrise; and the Musical Art Quartet plays attractive transcriptions of Deep River and Nobody Knows de Trouble I've Seen. A later list includes La Forza del Destino Overture conducted by Molajoli, Pax Vobiscum—one of the prize-winners in the British zone of last season's Schubert Centennial contest, and Moussorgsky's Song of the Flea and Il Credo from Otello sung by Luigi Montesanto. These, however, were received too late for review this month.

Brunswick gives us a welcome recording of one of the great masterpieces of piano literature, Beethoven's Sonata in A flat, Op. 110, in an admirable recorded performance by Edward Goll. Elisabeth Rethberg sings Lassen's Was It a Dream? and one of Cadman's best compositions—A Moonlight Song; Mario Chamlee aided by a male trio sings A Perfect Day and Absent; Frederick Fradkin plays violin transcriptions of two popular pieces—Wedding of the Painted Doll and Honey; Al Goodman's Orchestra acquits itself creditably in medleys from Follow Thru and Hold Everything; the Brunswick Concert Orchestra gives deft performances of Herbert's Badinage and von Blon's La Danseuse; and the A & P Gypsies offer salon orchestra versions of Simple Aveu and The Far-Away Bells.

The leading Odeon works are a brilliant two-part duet from Traviata (Puro si come un angelo) sung by Dalla-Rizza and Fregosi; a concert-jazz transcription of I Kiss Your Hand, Madame, played in virtuoso fashion by Dajos Bela

and his orchestra; the same orchestra in Toselli's Serenade and Drdla's Souvenir; Dr. Becca conducting his Terra-Symphony Orchestra in a vivacious performance of Leo Fall's Divorcée Medley; and Edith Lorand conducting her own orchestra in two pleasing waltzes, Wedding of the Winds and Goldshower.

There are no Edison celebrity releases this month, but the very extensive popular and dance lists are topped by fine examples of salon orchestra playing at its best—Softly as in a Morning Sunrise and Blue Hawaii played by the Hotel Commodore Ensemble under Bernhard Levitow. Not far behind are the very pleasing violin transcriptions of popular pieces of the day played by Walter Mayo and his ensemble.

All five companies of course release also long lists of popular and jazz records, comment on which is given among the Popular Vocal and Instrumental and Dance Record reviews elsewhere in this issue.

The Victor "Foreign" supplement contains a number of disks of strong general appeal: choruses from Boris Godounow by the Royal Opera Chorus and Covent Garden Orchestra, arias from Otello and Madame Butterfly sung by Margherita Sheridan, selections from Mefistofele played by Creatore's Band, Eva and Carmen Sylva Waltzes played by Shilkret and his International Orchestra, two good potpourri disks by Marek Weber's Orchestra, and Strauss' Accelerationen in a fine performance by Knappertsbusch and the Berlin State Opera Orchestra. For Odeon Richard Tauber sings two effective "characteristic" songs, An der Wolga and Zigeunerweisen, accompanied by Dajos Bela's Orchestra; the Minichini Italian Royal Marine Band plays a fine Rigoletto fantasy; Hjalmer Olsson, a noteworthy bass-baritone, sings two Swedish songs; and there are march disks by the Kapelle der Landespolizei, München, and the Kleine Deutsche Konzertkapelle. Columbia features waltzes by the Novelty Orchestra, a two-part Fanfare Mosaïque by the Fanfare Columbia, and folksongs by the London Jewish Male Choir. Brunswick concentrates, as is its custom, in the Italian and Spanish-Mexican fields only, issuing extended lists of records in both classifications.

Among the imported records received at the Studio are Elgar's 'Cello Concerto played by Beatrice Harrison with the New Symphony Orchestra under the direction of the composer (H. M. V.); Ravel's Introduction and Allegro ("Harp Septet") by the Virtuoso String Quartet with Cockerill, Murchie, and Draper (H. M. V.); Mozart's Eine kleine Nachtmusik conducted by John Barbirolli (H. M. V.); Liszt's Hungarian Rhapsody No. 14 played by Mark Hambourg; and a long list of noteworthy Homocord records by Giesecking, Münz, and others—reviewed as a group elsewhere in this issue.

Haydn's "Clock" Symphony, recorded by Toscanini and the New York Philharmonic-Symphony at the same time their Traviata preludes were made, anticipates its American releases by

appearing this month in England under the H. M. V. label. The symphony occupies seven sides, and on the eighth Toscanini gives his well-known version of the Midsummer Night's Dream Scherzo. The other album set from H. M. V. is a complete performance of *The Pirates of Penzance* by the Rupert D'Oyly Carte Company with the orchestra conducted by Dr. Malcolm Sargent. Excluding re-pressings (among which is Gershwin's *American in Paris*) there are also Bach's *Toccata and Fugue in D minor*, this time recorded as a piano solo by Mark Hambourg; Johann Strauss' *Dorfschwalben Waltz* by the Vienna Philharmonic under Kleiber; arias from *Hamlet* sung by John Brownlee; lighter songs by Peter Dawson and Essie Ackland; Cyril Scott's *Blackbird's Song* and Carey's *Spring Morning* sung by Elsie Suddaby; a Beethoven *Eccossaise* and Scarlatti's *Sonata in A* played by Mischa Levitzki.

The English Columbia Company issues a new version of the *Nut-Cracker Suite* by the Royal Philharmonic under Dr. Fried, Brahms' *Fifth and Sixth Hungarian Dances* by Harty and the Hallé Orchestra, Respighi's *Fountains of Rome* by Molajoli and the Milan Symphony, and a second record by the Zurich Tonhalle Orchestra under Andreae—a Mozart *Andante* for flute and orchestra and the *Gavotte* from Idomeneo. For unusual novelty are John Ireland's *'Cello Sonata* played by Antoni Sala and the composer (with the composer playing his own April on the eighth record side), and a disk of fantasies for two and six viols by Morley and Dering, played by members of the Dolmetsch family. Isobel Baillie, Nellie Walker, and Francis Russell sing popular arias from *Tales of Hoffman* and *Madame Butterfly* in English, the Squire Chamber Orchestra plays the *Intermezzo* and *Minuet* from *L'Arlésienne Suite*; Isobel Baillie sings a two-part *Hear Ye Israel* from Mendelssohn's *Elijah*; Patuffa Kennedy-Fraser accompanies herself at the harp in four songs of the *Hebrides*; Mariano Stabile sings *O Sole Mio* and *Siciliana* de Pergolesi; Stignani and Pasero sing a duet from Act III of *La Gioconda*; the Choir of St. George's Church sings *Merbecke's Missa Cantata* and the marriage service music; and H. M. Grenadier Guards Band issue four disks of popular marches in correct tempo specially intended for educational use. The fourteenth series of International Educational Society lecture records includes talks on *How to Listen to Music—Section Three*—by Dr. Percy Buck, *The Romans in Britain—Section Three*—by Sir George Macdonald, *The Return to Prosperity and How the League of Nations Is Helping* by Sir Arthur Salter, and *Talks on the British Empire—Section Three, Newfoundland*—by Ernest Young.

Parlophone's feature release is the *Tannhäuser Bacchanale* and *Prelude to Act III* played by the Berlin State Opera Orchestra under Max von Schillings, followed by *Morning Noon and Night* in Vienna conducted by Bodanzky, *Italiana in Algeria Overture* conducted by Dr. Weissmann, Brahms' *Fifth and Sixth Hungarian Dances* played by Szreter (pianist) with the Berlin State

Opera Orchestra, Liszt's *Liebestraum* and Sauer's *Spieluhr* played by Szreter solo, the *Flower Duet* from *Madame Butterfly* sung by Seinemeyer and Jung, the *Tannhäuser Herd Boy's Song* and *Pilgrims' Chorus* by Knepel, Clemens, and the Berlin State Opera Orchestra and Chorus, arias from *Don Pasquale* and *Stadella* by Fritz Jokl, Agathe's aria from *Der Freischütz* sung by Lotte Lehmann, Braga's *Serenade* and Martini's *Plaisir d'Amour* sung by Ninon Vallin, and lesser works by Costa Milona, Kate Winter, Dajos Bela's Orchestra, and Edith Lorand's Orchestra.

Miscellaneous British releases include: Brahms *Piano Trio in B, Op. 8*, by the Budapest Trio (Brunswick, five records), Liszt's *Hungarian Fantasia* played by Maurice Cole and the Metropolitan Symphony under Chapple (Broadcast Twelve), Coleridge-Taylor's *Three Dream Dances* and Finck's *Pirouette* played by the Hasting Municipal Orchestra (Decca), the *Stradella Overture* by the National Symphony Orchestra (Zonophone), arias from *Turandot* and *Girl of the Golden West* sung in English by Frank Titterton (Decca), Dukas *L'Apprenti sorcier* and *Lord Berners' Fugue—1924* (Decca). Announcement is made that Bernard and the London Chamber Orchestra have recorded an *Air and Dance* for string orchestra by Delius, a work which is to be given its first concert performance during the Delius Festival in October.

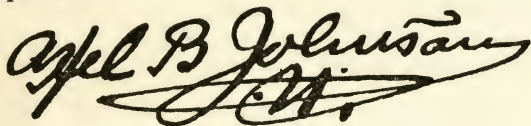
In France the Columbia Company issues Massenet's *Manon* in complete form under the direction of M. Elie Cohen. The soloists include Feraldy, Vavon, Rambert, Rogatchewsky, Viller, Guenot, etc. Besides the re-pressings there are also Darcy's *Poupée d'Arlequin Pantomime—Ballet* conducted by Cohen, Bach's *Fugue in G minor* played by Commette on the Lyons Cathedral Organ, songs of Roussel and de Bréville sung by Mme. Croiza and accompanied by the respective composers, Debussy's *La Flute de Pan* and *La Chevelure* and Milhaud's *Soirées de Pétrograd* sung by Mme. J. Bathori. The Pathé Company issues an album of twelve disks devoted to contemporary French poets reading their own works, the first of a proposed series of albums of recordings by poets, political leaders, etc. Mr. Compton Mackenzie, Editor of "The Gramophone" announces a similar album which is shortly to appear from the Dominion Company in England. He is one of twelve authors who will record readings from their own works; the others are Ian Hay, W. W. Jacobs, Sheila Kaye-Smith, Rose Macaulay, A. E. W. Mason, A. A. Milne, Alfred Noyes, D. De Vere Stacpole, E. Temple Thurston, Hugh Walpole, and Rebecca West.

Another complete opera is added to the rapidly growing lists: the Italian Columbia Company's release of *Madame Butterfly* by artists of La Scala under the direction of Molajoli.

With the completion of the Index to the third volume of the magazine, Rev. Herbert B. Satcher has finished his veritably monumental work. As advertised elsewhere, the indices to the three volumes will be available not later than November

first. Owing to their extensive nature the cost will be \$2.00 for the group of three, or \$1.00 apiece if bought separately. As only a limited number will be printed, it is advisable that those wishing the indices send in their orders early. As announced last month each index consists of a group of detailed indices covering general articles, contributors (even to the correspondence columns), illustrations, records, special lists of records, and recording artists. The indices to the entire three volumes constitute an actual cyclopedia of phonographic information of inestimable value to every record collector. The scope is of surprising extensiveness, and we ourselves were astonished at the amount of information THE PHONOGRAPH MONTHLY REVIEW has succeeded in concentrating into the thirty-six issues covered by these indices.

Another bit of very good news is that the excellent Odeon records have now been made easily available to many music lovers who have experienced difficulty in obtaining them. The well-known firm of Jordan Marsh and Company of Boston has put the full Odeon line in its phonograph department and is ready to fill mail orders for records and requests for Odeon catalogues and supplements.



THE KEY TO THE PHONOGRAPH MONTHLY REVIEW

Indices to Volumes I, II, and III
(October 1926 to September 1929)

Compiled by

Rev. Herbert B. Satcher

Founder and President of the Cheltenham
Phonograph Society

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Phonograph Publishing Co., Inc.

47 Hampstead Road Jamaica Plain, Mass.

The Musical Ladder

By ROBERT DONALDSON DARRELL

(Continued from the last issue)

ARTIST'S Life recordings: by Willem Mengelberg (Brunswick 50096—with Tales from the Vienna Woods), Dajos Bela's Orchestra (Odeon 3235—with Southern Roses), Strauss' Orchestra (British Columbia 9280—with Tales from the Vienna Woods), and in a piano arrangement by Karol Szeleter (Parlophone E-10769—with Fledermaus Waltz).

Voices of Spring is out in a good performance by Koussevitzky and the Boston Symphony (Victor 6903—with Vienna Blood), in a two-part piano arrangement by Karol Szeleter (Odeon 3216), and by Strauss' Orchestra (Columbia 50054-D—with Enjoy Your Life).

Sticking fairly closely to the disks issued in this country, my list might be wound up with the following miscellany: Viennese Bonbons and swallows from Austria by Lorand's Orchestra (Odeon 3513), a two-part version of Swallows from Austria by Bodanzky and the Berlin State Orchestra (Parlophone P-9833), When the Lem-

ons Bloom by Strauss' Orchestra (Columbia 50143-D—with Woman's Heart Polka-Mazurka), a two-part version of Danube Maiden by Knapertsbusch and the Berlin State Orchestra (Victor V-50008—German list), Thousand and One Nights and Enjoy Your Life by Strauss' Orchestra (British Columbia 9226), Marienklänge and Ecstasy by Dajos Bela's Orchestra (Odeon 3245), One Lives But Once in a two-part piano version by Rachmaninoff (Victor 6636), Music of the Spheres in a two-part version by Bodanzky and the Berlin State Orchestra for Parlophone. I should also mention Grünfeldt's Soirée de Vienne, a medley of Strauss waltz airs, in a two-part piano version by Karol Szeleter (Odeon 3208).

Other Waltzes

Again the European orchestras and record manufacturers furnish a large proportion of the finest works, but an increasingly larger number is being made here and of course many of the

best foreign disks are re-pressed in this country.

The Okeh Phonograph Corporation has long been pre-eminent in giving American release to excellent waltz performances by leading Continental ensembles. The acoustical Odeon catalogue held a wealth of such material, and the new catalogue is not far behind. More or less at random I might pick out the following list of waltz recordings for mention:

Oscar Strauss' Last Waltz and Waldteufel's Drifting Leaves by Lorand's Orchestra (Odeon 3246). Lehar's Gold and Silver and Johann Strauss' Acceleration by Dajos Bela's Orchestra (3244). Lehar's Luxemburg and Gypsy Love by Dajos Bela's Orchestra (3227). Leo Fall's Dollar Princess and your Dance is a Love Memory by Dajos Bela's Orchestra (3223). Waldteufel's Forget-Me-Not in a two-part performance by Lorand's Orchestra (3214). My dream and Goldshower by Dajos Bela's Orchestra (3196). Les Sirenes and Estudiantina by Dajos Bela's Orchestra (3162). The Kiss and Cuckoo waltzes by the Okeh International Orchestra (3516). Love Forever and Half Moon by Ferraro's Orchestra (3511). My Heart is Yours and Dolores (Spanish Waltzes) by the Odeon Argentinians (3509). Polemblut and Little Mother by Dajos Bela's Orchestra (3521). Waltz Dream Selections by Lorand's Orchestra (3231).

The International lists of the Victor Company are also treasure mines of good waltz disks. Of the many Marek Weber works I like best his Waltz Potpourri on 59073 and Viennese Potpourri on 59006 (both in two-part versions). Among the others by this orchestra are: Lehar's Luxembourg and Kiss at Dawn (50005), Waldteufel's Much Beloved (59004—with Greig's Wedding Day at Trollhaugen), Siren of the Ball and Moonlight on Alster (25852). The Hungarian Rhapsody Orchestra does well with three disks of ingeniously arranged medley waltzes: Gypsy Souvenir and Hungarian Flower (35929), Dreams of Schubert (35925), Night in Budapest and Night in Vienna (25886). Shilkret and the International Orchestra have done a number of good waltzes, although at times the tendency to over-elaborate instrumentation mars their effect. Besides the Strauss works mentioned earlier I might single out the Merry Widow and Luxembourg (68767), Spring, Beautiful Spring and Vienna Blood (68811), The Skaters and Estudiantina (35798), and the Tales of Hoffman Barcarolle and Mendelssohn Spring Song in waltz arrangements (35839). Shilkret conducts the Victor Orchestra in the excellent Viennese Waltzes and German Waltzes of Schubert, contained in album set C-3.

The Brunswick and Columbia Companies have devoted less attention to waltz disks, but each boasts a number of good ones. Of the Brunswick's first mention might go to Spring, Beautiful Spring played by the Brunswick International Orchestra on 57016. The same orchestra also plays Amoreuse and Play Gypsies (57012), Gypsy

Love and Aisha (77009), and Sara and Primavera (Vocalion 8185). The Brunswick Concert Orchestra plays Waldteufel's Jolly Fellows and The Skaters (77004, and the A. & P. Gypsies play First Love and Old Gypsy (3587). One of the best Columbias is the Le-Maire Orchestra's Memory of Chopin (38006-F). Other waltz disks to be singled out are Medley Waltz by the Colonial Orchestra (59051-F), Eloping and At Midnight by the Hungarian Gypsy Orchestra (38002-F), Merry Widow and My Hero by Paul Whiteman's Concert Orchestra (50069-D), Vienna Life and Over the Waves by the Columbia International Orchestra (59040-F), and Mexicali Rose and Amalia by the Columbia Mexicans Orchestra (12107-F).

The Chopin, Brahms, and other waltzes for piano hardly fall within the scope of this brief survey. Nor do the various waltz songs, of which there are many excellent recorded examples. However, some reference surely should be made to the more elaborate concert waltz recordings. It should be remembered that the disks above, with the exception of the celebrity versions of some of the Strauss works, are played by "concert" and "salon" orchestras. Waltzes written or arranged for large symphony orchestras are naturally more elaborate in texture. And a step higher still on the musical ladder are the waltz poems or apotheoses of the waltz.

Ravel's La Valse is available in two meritorious versions, by Coates and the London Symphony (Victor 9130-1) and by Gaubert and the Paris Conservatory Orchestra (Columbia 67384-5-D). Coates emphasizes the work's irony and almost brutal sensuality; Gaubert's reading is smoother and more fluent, but less strikingly individual. Weber's Invitation to the Dance in Berlioz' arrangement is recorded by Stokowski and the Philadelphia Symphony (Victor 6643) and Weissmann and the Berlin State Orchestra (Parlophone E-10529-30) and in Weingartner's arrangement by Weingartner and the Basle Symphony (Columbia 50159-D). Of the numerous Valse Triste records I might mention those by Sokoloff and the Cleveland Symphony (Brunswick 50149), Stock and the Chicago Symphony (Victor 6579), and Järenfeldt and the Berlin State Orchestra (Parlophone E-10774).

The Rosenkavalier Waltzes are played by Mörike and the Berlin State Orchestra (Columbia 7150-M and Odeon 5120), Strauss and the Augmented Tivoli Orchestra (Victor 9281), and Strauss and the Berlin State Opera Orchestra (in Brunswick Symphony Album No. 4). Glazounow's Valse de Concert is played by Dr. Hertz and the San Francisco Symphony on Victor 6826. There are a number of good Tchaikowsky waltz records, particularly the Valse de Fleurs as played by Stokowski and the Philadelphia Symphony (in Victor Masterpiece Set M-3), the Sleeping Beauty Waltz by Sokoloff and the Cleveland Symphony (Brunswick 15120) and Goossens and the Hollywood Bowl Orchestra (in Victor Masterpiece

Set M-40), the Valse-Serenade played by Mengelberg and the Amsterdam Concertgebouw (in Columbia Masterworks Set 104) and Gabrilowitsch and the Detroit Symphony (Victor 6835), the waltz from Eugene Onegin played by Goossens and the Royal Opera Orchestra (Victor 9026).

The above lists do not pretend to any sort of completeness. They are not intended to form a comprehensive survey of waltz records, for little or no account is taken of the extensive waltz catalogues issued by nearly all the foreign manufacturers. Its purpose is merely to serve as an introductory guide list to the better known and most easily obtainable records.

Since the above was written the Victor Company has brought out two new recordings by Knappertsbusch and the Berlin State Opera Orchestra: *Freut Euch des Lebens* (V-50009) and *Accelerationen* (V-56025), both two-part versions and both deftly played. These two works and the Danube Maiden disk that preceded them have been released within the last three months in the "International" lists, the first of a series of two-part recordings of the less familiar Strauss waltzes. Knappertsbusch is a good "sound" man for the task; his conducting seldom scintillates, but it is accurate, direct, and commendably free from affectations. His further releases in this series should not be let slip by unnoticed.

Dance Poems, Suites, and Ballets

From the larger concert waltz works it is but a step to idealized dance pieces, ballets, and suites. National dances have long been a fertile source of material for composers of every rank. Many of the masters of music have tried their hands at them with success (witness Brahms' Hungarian Dances), and in this form many minor composers have found their happiest expression. The field is far too extensive to be more than scanned here. It would bear detailed exploration, but for the present it will perhaps suffice that a few of the more familiar works be singled out for mention.

The Brahms Hungarian Dances have been somewhat neglected by the phonograph, at least insofar as orchestral recordings are concerned. The only electrical disks released in this country at present are Victor 1296 and Odeon 5155, each containing the popular Fifth and Sixth dances. The Victor versions are by Dr. Hertz and the San Francisco Orchestra and they are much preferable to the others which represent Dr. Weissmann and the Grand Symphony Orchestra of Berlin in a very perverse and uncharacteristic mood. Many of the other dances are available in arrangements for violin and piano, played by Kreisler, Seidel, D'Aranyi, etc. These fall outside the scope of the present article, but I should like to name one: Kreisler's fine arrangement and performance of No. 17 (Victor 6706).

Most of the available Csardas recordings are by native Hungarian Gipsy Orchestras and are to

be found in the Hungarian catalogues issued by the Foreign Departments of the various companies. For a good concert disk there is Brunswick 15199, whereon Henri Verbrugghen and the Minneapolis Symphony Orchestra give a highly spirited performance of the Csardas from Johann Strauss' *Fledermaus*.

The most characteristic Bohemian works are of course the Slavonic Dances of Dvorak. A complete list was given in the May 1929 issue. Since that time several new disks have been issued by Parlophone and other foreign companies; probably some of these will eventually find American release. Fairly comparable with Dvorak's vivacious works is the Fairy Tales Dance of Dvorak's pupil Josef Suk, recorded by Stock and the Chicago Symphony Orchestra (Victor 6649). As Dvorak's G minor Slavonic Dance is the other side and as both pieces are charmingly played, this disk is a first-choice representative of Bohemian dance music in concert form.

The Scandinavian countries are most frequently—if not best—represented by Grieg and his Norwegian Dances. The entire set of four is played by the Finnish conductor, Georg Schneevoght, lately with the Los Angeles Philharmonic. These records, however, were made with the London Symphony (Columbia 7128-9-M).

Characteristic English dance pieces are the dances from *Nell Gwyn* and *Henry VIII* by Edward German. There were numerous acoustical versions, most of which have been re-recorded in England, but few of which have found their way as yet here. Rudolph Ganz and the St. Louis gives very coarse versions of the *Nell Gwyn* Dances on Victor 9009; one of the best records of the *Henry VIII* dances is H. M. V. B-2981 by Malcolm Sargent and the New Symphony Orchestra; both sets were available in the acoustical Columbia catalogue in performances by Eugene Goossens, Sr. Percy Grainger's morris dance settings are familiar. Some of the best recordings are *Shepherds Hey* by Sokoloff and the Cleveland Symphony Orchestra (Brunswick 15181), *Shepherds Hey* and *Country Gardens* by the Victor Concert Orchestra (Victor 20802), *Shepherds Hey* by the composer and the Columbia Symphony Orchestra (Columbia 163-M), *Shepherds Hey* and *Molly on the Shore* by Collingwood and the Covent Garden Orchestra (H. M. V. B-2641). It is unfortunate that Holst's lusty *St. Paul's Suite* has not yet been re-recorded; the composer's acoustical version has been withdrawn from the English Columbia catalogue.

The most characteristic German and French dances are those in the classical dance forms, and are best represented in the ballet suites to be discussed later. One might mention, however, the German Dances of Schubert (in Victor album C-3) and Mozart (Polydor 66739-30).

The best Spanish dance poems are to be found in the more elaborate concert works of Albeniz, de Falla, etc. In smaller forms are the dances for *La Argentina* (Gramophone Shop album 48).

Granados' Spanish Dances, all three of which have been recorded by Goossens and the New Light Symphony Orchestra (H. M. V. C-1553-4), and Moszkowski's Spanish Dances, of which No. 1 has been recorded by the Victor Concert Orchestra (Victor 20521). There is an acoustical version by the New York Philharmonic Orchestra still retained in the Columbia catalogue (7012-M).

Quaisi-oriental dances have long been popular in light concert versions. I might single out the Australian composer, Alfred Hill's piece, *Waiata Poi*, brilliantly played by Verbrugghen and the Minneapolis Symphony Orchestra (Brunswick 15117); Moussorgsky's *Persian Dances* played by the Royal Belgian Guards Band (Victor 35950); Lubomirski's *Danse Orientale* played by the International Orchestra (Brunswick 77006); Glazounow's *Danse Orientale* played by Stokowski and the Philadelphia Orchestra (Victor 1335); and, among the more elaborate works, the dance from Richard Strauss' *Salome*—of which the best recorded performance is easily that by Klemperer and the Berlin State Opera Orchestra (H. M. V. D-1663). Undoubtedly this

last disk—an unusually brilliant one—will soon be released under the Victor label in this country.

Working into the ballet-suite classification we come to those superb dance poems from Borodin's *Prince Igor*. There are three versions issued here, Brunswick 15184-5 played by Sokoloff and the Cleveland Orchestra, Columbia 7138-9-M played by Beecham and the Royal Philharmonic, and Victor 6514 played by Stokowski and the Philadelphia Orchestra. The last disk is much abbreviated; Beecham's performance is strangely flaccid for this usually electrifying musician; so Sokoloff wins without difficulty by default. His version has positive merits, however, in addition, although it is lacking in concert hall resonance. It is a version in miniature, but a striking piece of orchestral color and litheness. There are several European versions, led by a performance with chorus and orchestra conducted by Coates (H. M. V. D-1528). Edison Bell X-505-6, by Defosse and the Russian Ballet Orchestra; Parlophone E-10764, by Cloëz and the Opéra-Comique Orchestra; Pathé-Art, etc.

(To be continued)

Massenet and His Music

By JAMES HADLEY

(Continued from the last issue)

IN 1878—a few years before the production of "*Hérodiade*," Massenet became Professor of Composition at the Conservatoire. He was very extraordinarily successful. A tireless worker himself, he insisted upon earnest work from his pupils, but they loved him devotedly, for he knew how to make the lessons vividly interesting. As his biographer, Schneider, has written:

"He devoted himself to showing these young folks how to compose a cantata, how to give life to a lyric scene. They were practical lessons, having in view the securing of the *Prix de Rome*, the apogee of a Conservatory course."

Among his pupils was Xavier Leroux, who, though falling under the charm of Massenet's style, proved later that he had a very distinct musical individuality of his own. Says one commentator:—"His song, "*Le Nil*" (The Nile), is written in modern French impressionistic manner but it gives a most striking tone picture of the might and grandeur of the ancient river of Egypt. The use of the violin as an obligato to the voice is especially beautiful. The version by John McCormack and Fritz Kreisler is a record of almost unbelievable perfection. (Victor, 88482).

"*Le Nil*," interpreted by Alma Gluck and Ef-

rem Zimbalist, has, also, a legion of admirers, (Victor, 89090).

The Abbé Prévost's famous romance, "*Manon Lescaut*," is one of the greatest novels of the eighteenth century. Considered as drama, alone, it possesses the quality of vital human interest that gives it a close and immediate connection with life in general. "Sad and sordid it may be," says one writer, "but the story of the wayward *Manon*, as fascinating a black sheep as ever graced the pages of fiction—or history—is one of those vivid stories of love and passion which have ever made an appeal to those in search of a theme for musical expression. Massenet, a notable 'modern' French composer, found by means of its story the expression of quite the best that was in him. Since '*Carmen*,' modern French opera has no such masterpiece of its kind to show." The first New York production of "*Manon*" occurred in December, 1885, with Minnie Hauk as the heroine. In January, 1895, it was revived for the American debut of Sybil Sanderson, a California girl who had gone to Paris some years before, and who had created a veritable furore. A protégée of Massenet, she was considered to be the ideal "*Manon*." That success was not duplicated when she appeared at the Metropolitan. The first act was a triumph; she

was as lovely as a Dresden statuette—a vision of beauty; coquettish and provoking enough to drive Des Grieux—or any other man—to distraction. There was tremendous applause—endless curtain calls, and flowers enough to stock a conservatory. As the second act progressed, however, it became evident that her voice was an extremely small one—all but lost in the huge spaces of the Metropolitan. Jean de Reszké, who was singing Des Grieux, thinking her nervous at a first appearance, whispered encouragingly: — “Don’t be afraid—let your voice out!”

“I can’t sing any louder,” answered Sanderson, under the cover of the music, “this is all the voice I have!”

“Manon” contains what, perhaps, was Massenet’s greatest innovation. It was in this score that he successfully made the experiment of linking the numbers by providing a light orchestral accompaniment, thus achieving an art midway between opéra-comique and grand opera. And how eloquently his orchestra comments upon the doings of the actors. Truly Massenet was never quite so happy as when doing something with the orchestra, and few composers have displayed such an absolute knowledge and command of orchestral effect. In “Manon” the romantic nature of the subject was well calculated to captivate the composer; it is Massenet’s most popular opera, and is one of the favorite works in the modern repertoire. Geraldine Farrar, by her rare charm, beauty and lovely voice, has placed her “Manon” forever in the gallery of unforgettable impersonations. Music-lovers owe a debt to this remarkable woman that they can never repay.

In “Manon” the story happens to exactly fit Massenet’s peculiar talents, and the resulting music is admirable. Indeed, he succeeds in giving his wayward but charming heroine much of the fascination she possesses in the pages of the Abbé Prevost’s immortal love story. The composer has been extremely successful in the matter of character delineation in his music. The principal characters of the opera are well associated with certain definite melodic phrases, which, as they recur again and again, acquire a symbolic meaning that is not to be mistaken. “Manon” is musically identified by a melody two bars long; of quavers in 6-8 time, the second and third notes and the fifth and sixth syncopated, which introduces her to the audience and cleverly indicates the mingled ingenuousness and frivolity of her nature. The reader’s pardon is asked for this technical digression, and let there be no righteous wrath at the mention of syncopation . . . nearly the whole of Beethoven’s Seventh Symphony is based on it; and Schumann wrote hardly two consecutive bars without it. This entrance-air of Manon, “Je suis encore tout étourdie,” is difficult to describe but very easy indeed to listen to. It is sung charmingly by Mary Lewis (French Gramophone Co., DB 800). Next in order comes the duett in the Courtyard of the Inn at Amiens where Manon, a country maiden, is waiting for her cousin Lescaut to take her to a

convent. It is in two parts; 1 “Restate qui” (Wait a moment) and 2. “Mi raccomando” (Wait for me), which includes the adjuration of Lescaut to Manon “Regardez-moi bien dans les yeux” (give good heed to what I say). (Victor, 55000 Parts 1 and 2), as Lescaut admonishes the young girl to behave modestly and be discreet. Manon settles herself resignedly back upon the low stone seat, and prepares to await her cousin’s return. She wonders what all these people do . . . if they are always so gay and happy. If she could but be so, too! But no!, she must bid farewell to such rosy visions:—

“Voyons, Manon, plus de chimeres” (An end to dreams, Manon) sung exquisitely by Maria Kurenko (Columbia, 7110M). This is one of the most characteristic pages of the score—wistful, tender; it is Massenet at his best.

Then, as she raises her eye to a balcony on which three young actresses are coquetting with their admirers, she says, half aloud:—“Oh! what a life! How pretty they are. What rich dresses and beautiful jewels. Those dainty costumes add so much to their beauty! Ah! Manon, you must leave such visions at the door of the convent.” Then, in a burst of enthusiasm she exclaims:—“How delightful it must be to spend your whole life in pleasure,” followed by a return of the first sad little theme in the minor, “Voyons, Manon.”

Then comes the duett in which the young man, the Chevalier des Grieux, sees Manon. It is love at first sight.

1. “Et je sais votre nom” (If I but knew your name).

2. “Non! votre liberté ne sera pas ravie” (You shall remain free). This duett in two parts is finely sung by Berthe Cesar, and Léon Campagnola (Victor 55086).

Vows are exchanged, and the lovers plan to go to Paris.

“Nous vivrons à Paris,” by Lucette Korsoff and Léon Beyle (Victor, 45009). Act 2 opens with the famous “Letter Duett.” Installed in their apartment in the Rue Vivienne, in Paris, Des Grieux is writing for his father’s consent to their marriage. Manon leans lovingly over his shoulder, and together they read the letter, while the orchestra in a caressing accompaniment, wherein the harp and horn figure prominently, comments sympathetically upon the youth and beauty and charm of Manon. The best recording that has yet been made of this captivating scene is the one by Enrico Caruso and Geraldine Farrar, (Victor 89059). Whether regarded simply as beautiful music; or for its large measure of sentimental association; or for a study in perfection of voice and phrasing, this record will be an addition of supreme artistic importance and interest to any collection of disks. Manon, however, is beginning to tire of this modest and economical ménage—she wishes luxury and admiration. She is aware of the intentions of de Bretigny, a wealthy French nobleman, and is disposed to accept his

protection. Finally, deciding to leave Des Grieux, she sings regretfully:—"Adieu, notre petite table" (Farewell, little table of ours), sung with much beauty of tone by Geraldine Farrar, (Victor, 88146). Another fine record of this same air is by Lucrezia Bori (Victor, 1009).

Des Grieux returns from posting his letter, and finds her weeping. He endeavors to comfort her by relating a dream which he has had.

"Le Reve" (De Grieux's Dream) sung by Edmond Clement, (Victor, 74258). This seems to me to be incomparably the finest of all the "Dream" records. It is sung with infinite delicacy and charm, and there is an unbelievably fine piano accompaniment by that genius, Frank La Forge.

The first scene of act 3 takes place on the grand Promenade of the "Cours-la-Reine"—a pleasure-park on the outskirts of Paris. As the mistress of de Bretigny, Manon is resplendently gowned and jewelled. She graciously receives the compliments showered upon her, and sings that wherever she goes she is acclaimed as the queen of love and beauty:—

"Je marche sur tous les chemins", sung by Yvonne Brothier, (French gramophone, P647).

This is followed by a storm of applause, and Manon gracefully responds with the gavotte:—"Obeissons quand leur voix appelle", sung by Geraldine Farrar, (Victor, 87023). This number is also sung attractively by Mlle. Ragon (French Gramophone, P501). On the other side of the disk is the so-called Fabliau—"Oui, dans les bois", which is found in the appendix at the end of the opera-score, and which may be sung in the place of the gavotte, if the singer so desires.

Now comes the ballet, and in this divertissement of the Cours-la-Reine we pay homage to the dance-forms of a day gone by. Essentially a musical colorist, Massenet has marvellously caught the spirit of these dances of the Court and of Royalty. This music reflects the gilt, the artificial grace and brilliancy of the latter part of the seventeenth and the early eighteenth centuries in France. A certain lightness of touch, a miniature effect, a graceful formality, is really its distinguishing quality, and the stilted grace and affected elegance of the Sarabande, Pavane, Passepied and Minuet—musical pastels of gossamer delicacy—are here realized with incomparable felicity by the composer.

The Gramophone Shop offers this "Manon" ballet, complete, played by a Symphony Orchestra, under the magic baton of M. G. Cloez, (O 07192). The performance is perfection, and the recording superb.

The second scene of act 3 takes place in the parlor of the Seminary of St. Sulpice. Here, groups of ladies and nuns are extolling the eloquence of the new priest who speaks with such divine fire, and, in the Chapel, the choir is heard chanting "In Deo Salutari Meo". These poly-

phonic choruses bear witness to the composer's technical skill, but furnish a grave problem for the chorus-master. Massenet has often been reproached for writing music so palpably beyond the capabilities of the usual opera chorus. When I heard "Manon" at the Metropolitan, some little time ago, the groups of worshippers made no attempt to sing these complicated passages; they simply bowed and genuflected, permitting the fine orchestra to supply the music. Massenet, however, has an illustrious predecessor in the commission of this very fault—if fault it can be called, for Wagner sometimes asked rather terrible things of his singers. For instance, what ensemble on earth did he consider able to sing—and sing with even a moderate degree of success—the beautiful, but practically impossible, chorus music in the first act of "Lohengrin"?

Presently the elder Des Grieux enters. He comes to remonstrate with his son, and sings an aria in which he urges the youth not to take the final vows, but, rather, to return to the world and marry some noble girl, "worthy of you, and worthy of us."

"Epoque Quelque Brave Fille" (French Gramophone, P507). Des Grieux is left alone, a prey to vain regrets, and tortured by his recollections of his brief love-dream in Paris—he sees before him the vision of Manon,—always Manon. He adjures the sweet image to depart from him, and leave him to such peace as he may be able to find.

"Ah Fuyez, Douce Image," sung by Caruso with such a flood of golden tone, and such passionate fervor as will probably never be heard again in this aria. As Des Grieux returns to the chapel he sees Manon, and here begins the great duett—the famous "Chapel Scene," which is recorded on two sides of a 12-inch disk.

I. "Toi! Vous!"; 2. "N'est ce Plus Ma Main?", sung by Mlle. Roger and M. Marcelin, both of the Opéra-Comique. In this scene the music reaches a high level of dramatic expressiveness. Des Grieux bids her begone, and not to dare to speak of earthly love in such a place as this, but Manon's love for him has returned ten-fold, and she gradually breaks down his coldness with her entreaties and caresses. At last he yields and passionately exclaims:—"Let us go quickly . . . I am thine . . . let Heaven take what vengeance it will!"

"Ah, how I love you!" sighs Manon. This record, by Roger and Marcelin is from the French Gramophone Co. (W. 697.)

The same scene is sung very finely by Mlle. Berthe César, and Leon Campagnola, (Victor, 55089-A, and 55089-B).

(To be continued)

In connection with Mr. Hadley's comment on "Manon" recordings it is of special interest to note that the complete opera has just been issued in album form by the French Columbia Company.

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{ **Cavalleria Rusticana: Entrance Chorus** (Mascagni) the Orchestra of the Berlin State Opera House
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The Evolution of a Phonograph Enthusiast

By ROBERT H. S. PHILLIPS

MY first acquaintance with the phonograph, at about the age of seven, was made through the medium of the family machine—the smallest size Victor with a movable horn—which is still up in the garret, and will always be treasured for its years of service. The record collection contained single-faced Red Seals by celebrated artists—Caruso, Emma Eames, McCormack etc.—and a number of dance-records by the Victor Band and McKee's Society Orchestra! "ragtime" like *Too Much Mustard* and *All He Does is Follow Them Around*, and, what particularly fascinated me, some waltzes from Kalman's *Sari* and *Mighty Lak a Rose*. The phonograph itself, with its records, was an awesome and supremely attractive object to me, and one which I was not allowed to touch. However, for quite a while, I indulged in secret orgies with it. When my mother would go up to lie down afternoons, I would place a record on the turntable, lower the sound-box on to it, and release the brake. As the motor was not particularly strong, nothing usually happened; but one fateful day it began to move, and the fright, and the subsequent scolding, prevented me from ever trying a dangerous experiment again. Meanwhile, instead of growing, our stock of records was sadly depleted by an unruly tenant, who smashed about half of them.

My first awareness of orchestral music, and first infatuation for a composer, which was to be at the root of my subsequent buying for some time to come, were brought about by the selling out of some discontinued Columbia records in a town near us. The two of particular importance which I then secured were *Isoldens Liebestod*, by Weingartner and the Columbia Symphony Orchestra, and the Fire Music, by Prince's Orchestra. A little while later (still in the acoustic days), I met and became friends with a boy who was the possessor of what seemed to me an unbelievably large collection of records (about 150). Here I got my first hearing of the *Lohengrin Prelude* and the *Tannhäuser Overture* of my new-found idol. He had, also, the celebrated first Schubert-Schumann Music Arts Set, and Landon Ronald's Beethoven *Fifth*. Due to an ill-founded prejudice and fear of dullness, and more particularly of length, (which I have quite often met with in others since then), I for a long time fought shy of these; it was only after great urging that, eventually, I listened to them at all. I was much surprised both at myself for rather enjoying them, and at them for being enjoyable.

An intervening winter spent in Europe did much to widen my musical acquaintanceship, but

I still continued to haunt Wagner Concerts, or those at which large portions of Wagner were included but, nevertheless, I at least heard other music. Often, during the winter, I would wander into one of the large audience-halls of the Pathé Co., containing many rows of desks, greatly resembling telephone switchboards. For 25 centimes (then about 1 cent) each, one could hear as many records as he wished through the earphones: one simply had to turn the dials to the number of the record desired, push in the coin, and turn the knob. Just before my return, my interest was actively aroused by the gift of a small portable Pathé machine, playing both sapphire and needle records. I purchased about eight rather lamentable Pathé records to go with it, among which I found two numbers from the third act of *Lohengrin* sung by Leo Slezak particularly interesting. Already, I remember, this company had made available eight or ten complete operas, as well as some of the classic French dramas of Molière and Racine.

However, my first true intimacy with music in general, and more particularly with recorded music, began the next fall, at the time of the widespread sales of acoustic Blue Seals, etc. I procured all of the old Coates Wagnerian recordings, and, during the winter, bought some of the new ones as they were issued. This interest in recorded music was intensified and broadened by the coincidental appearance of the PHONOGRAPH MONTHLY REVIEW, which has ever since been my guiding star. In the Spring, I became acquainted with some records which have remained among the most treasured that I have, namely those from *Boris* and from *Pelléas*.

The way to procuring all these things was not always easy. Every cent of money which I could possibly scrape together was put into them, which kept me continually in straightened circumstances. Moreover, in the preparatory school, where I then was, such tastes were not regarded with any favour, and thus, even after procuring the records, it was usually difficult for me to play them in peace, due to my room-mate and to the conscientious objectors who immediately congregated. I was forced to choose times, such as Sunday afternoons, when most of the fellows were out of the dormitory, and to use the room where I practiced piano, until someone else came in. Particularly vivid in my mind is the queer dark place, way up under the eaves of an old frame building, where phonograph records were sold. The chief stock still consisted of antiquated and discontinued Edison records, although, of course, the latest jazz numbers were purveyed in large quantity.

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GLUCK D1529 \$2.00	"BALLET SUITE" Berlin State Opera Orchestra under Direc- tion Leo Blech	
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"FOREIGN LANGUAGE EXPERTS"

Wednesday and Saturday afternoons, when we were allowed to go downtown, the place was sure to be crowded, and, as there was only one venerable horn machine in the shop, one had to wait long for his turn at trying out things. That I could waste my own, and, more especially, other people's time in playing things apparently so uninteresting, and even painful, was regarded as criminal. As regards a phonograph, I was in even a worse plight. My little Pathé portable proved to be entirely unsatisfactory, quickly spoiling some of my dearly purchased records. Finally, from the son of the cook where I waited on table, I was able to rent, for twenty-five cents a week, an old, greasy Columbia "Grafanola", with a concealed tin horn, but possessed of a cover. The tone of this was really astonishingly good, everything considered, and it served me well for two winters. Once in a great while, on "movie" nights, or on holidays, when most everyone had gone to Boston, I would steal into the room of the possessor of one of the then new Orthophonics and spend a heavenly hour or so.

During the succeeding summer, I had prepared myself, financially, as well as otherwise, for the purchase of some album sets. Relatively ignorant as I was with regard to symphonic music, and lacking the opportunity to hear the records beforehand, my first buy, as have been of necessity a good many of them since, was made on the basis of what I had read about it in THE PHONOGRAPH MONTHLY REVIEW, and elsewhere, rather than from any personal liking for the work. It was the Coates version of the Beethoven *Ninth*. However, I have never regretted my choice, and of all the symphonies which I have since known, there has not been one which can approach, for me, the first three movements, at least, of that one. I am sure that there must be a large group of people, foremost among them myself, which, dissatisfied with the present comparatively poor recordings of that great work, would eagerly snap up a new and more perfectly conducted one. In as quick succession as was possible for me, came the Cesar Franck, Brahms' *First*, *Scheherazade*. These were all obtained through a little "hot-dog" shop—most incongruous surroundings. There was not one set, however, that was not the cause of a series of disappointment, as the man never got them until days after he had promised. When they had arrived, and he saw me come in, he would wipe his hands, after having laid a "hamburger steak" on the griddle, and, with a knowing glance, run over to the counter, whence he would withdraw a mysterious paper parcel, containing the ardently desired records. But sometimes, they were the wrong ones, and then would ensue more promises and disappointments, until they were finally exchanged.

It often seemed as if it was through the merest chance that I heard of works which I later came to like most. It was certainly so in two cases. I happened to hear the Director of Music speak of how wonderful were the *Missa Papae Marcelli* and the *B Minor Mass*. I knew nothing

either of Palestrina or of Bach, and my idea of them was that they were dry and uninteresting, but his words, and the fact that on almost the same day recorded excerpts of these masses came to my notice, so impressed me that I decided to try them. The first was, of course, the *Credo* from the Brunswick album of the Roman Polyphonic Society. The Victor Co. has since issued the entire mass in its Educational Series (sung by Choir of Westminster Cathedral), and I consider it one of the things most to their credit that they have made available this wonderful music, although it can never be popular. With regard to the *B Minor Mass*, (heard on the H. M. V. records by the Royal Choral Society) my feelings are still more pronounced. I may say that those four records, topped by the gorgeous and thrilling *Sanctus*, are more precious to me than any others in my collection. In this case, one can feel only shame for all of our companies that, having, as we do, the Bethlehem Choir, no one of them has ever issued the work complete; but one must feel sure that they will soon give us a recording of a set which will certainly have such widespread sales. These two composers, moreover, are almost the only ones whose works I feel that I can buy, even without a pre-hearing, and be sure that I shall not be disappointed.

Since the above times, I have secured a long-coveted Orthophonic Victrola, and have continued to buy records in ever increasing quantities, becoming acquainted somewhat more with the moderns—Strawinsky, de Falla, etc. In college, the general attitude toward those who are fond of music is much broader and more lenient, and one finds many who are themselves interested in recorded music, as may be seen from the great number of album sets stocked and sold by the largest college gramophone shop near Harvard Square.

From the slight sketch above, I hope that it will be seen how very easy and natural is the cultivation of an appreciation and enjoyment of music, even if they be, in the beginning as absolutely ignorant of it as I was. The most serious obstacle, it seems to me, of which one must surely rid oneself, is all prejudice and fear of boredom; mere passive, but careful, listening, without, necessarily, a fixed determination to like, or to dislike, come what may, will do wonders, often even with abstruse or ordinarily antagonistic compositions.

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Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department

WHAT'S IN A NAME?

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have just read your cordial review, in the August issue of your magazine, of our latest record by Yovanovitch Bratza, and I thought you would like to know that according to a "Dictionary of Modern Music and Musicians," edited by A. Eaglefield-Hull and published by Dutton in 1924, Bratza is masculine! It seems he is a Serbian, born in 1904, and now resident in England.

I do not wonder that you were misled by the Russianate feminine ending, and I do not write in any official capacity for Columbia, or with any request for printed correction, but merely as one music lover to another—one who enjoys keenly and finds most helpful your always scholarly, honest, and penetrating reviews.

New York City, N. Y.

ROBERT W. MORSE,
Advertising Department,
Columbia Phonograph Company, Inc

AGAIN "CHERCHEZ LA FEMME"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

There is before me Edison's form 41226. (This, by the way, is in re critique on Edison 11047—page 422 of your September 1929 issue.) Said form, which is for December 1926, contains a picture of one Arcadie Birkenholz. "She" wears closely cropped hair, a starched collar, four-in-hand, and conventional business suit, consisting as I infer from the cut of the jacket partly visible in the picture, of trousers, jacket, and vest.

"She" used to do a great deal of first-class fiddling for the National Broadcasting Company, principally over WEAf. Leopold Auer referred to "her" as "one of the most gifted violinists of the younger generation." "She" made her debut in March 1926 at Town Hall (N.Y.) and was very favorably received. He—error—"She" also appeared as soloist with the Rochester Philharmonic Orchestra.

Cherchez la femme!

Bellerose, N.Y.

IRA

Reviewer's Note: The two letters above are surely convincing warning against accepting the testimony of names with feminine endings. Unfortunately the rush of records for review seldom permits investigation into the careers of all artists. Apologies are due Messrs. Bratza and Birkenholz, and thanks are due our correspondents for calling the errors to our attention.

RECORDING IMPERFECTIONS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The nine back numbers ordered have been received, completing my file of volumes 2 and 3, and needless to say I have been busy ever since enjoying the wealth of good things contained therein.

The correspondence column was by no means the least interesting feature, its most notable characteristic probably being the wide variance in the views on all subjects. On one point however I believe there should be unanimity, and that is that there should now be a uniform high standard of excellence in the mechanical details of records, which, sad to relate, has not been achieved.

Without mentioning specific records since all the companies err in this respect, I might say that my purchases of recently issued records included some which were extremely shrill, one which developed a break in the grooves, causing repetition,

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FAURE

Penelope: Je L'attends, Minerve le protege. Act I. C'est sur ce banc, devant cette colonne. Act II. Sung by Mlle Germain Cernay, soprano, with orchestra. 10 in. French Odeon record, price \$1.25. (O-188.619)

RAVEL

Sheherazade (Suite of Songs)

1. L'Indifferent.

2. La flute enchante. Sung by Mme. Cesbron-Viseur, soprano with orchestra. 10 in. French Odeon record, price \$1.25 (O-188.630).

Chanson Populaire Francaise.

Chanson Populaire Espagnole. Sung by Charles Panzera, baritone, with piano accompaniment. 10 in. French HMV disc, price \$1.50 (G-P795).

RABAUD

Marouf: Dans le jardin fleuri.

Marouf: Viens mon epouse fleurie. Sung by M. Jose de Trevi, tenor, with orchestra. 10 in. French HMV disc, price \$1.50 (G-P782).

HONEGGER

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Played by the Grand Symphony Orchestra under the direction of M. Piero Coppola. One 12 in. French HMV disc, price \$2.00 (G-W1015).

RICHARD STRAUSS

Intermezzo: Waltz Scene. In two parts. Played by Hans Knappertsbusch and the Berlin State Opera House Orchestra. 12 in. English Parlophone disc, price \$1.75 (PA-E10860).

Rosenkavalier: Act 1. Nicht dort, dort ist das Wohnzimmer.

Act. 3. Bin von so viel Finesse charmiert.

Act 3. Mein Gott, s'war mehr wie eine Farce.

Act 3. Terzetto, "Hab' mir's gelobt ihn lieb zu haben."

Sung by Meta Seinemeyer, soprano; Grete Merrem-Nikisch, soprano; Elisa Stunzner, soprano; Emanuel List, bass, with Berlin State Opera House Orchestra under the direction of Dr. Weissmann. Two 12 in. English Parlophone discs, price for the set \$3.50 (PA-E10864-5).

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and others which were warped, exhibiting the hill and dale action on the turntable the first time played. Contrary to something which appeared in a back number of the magazine, the laminated process is not a guarantee against warping. Perhaps the latter and an occasional breaking through of a groove must be tolerated, but is there any excuse at this late date for a shrill or coarse recording, a frequent and extremely annoying feature today when "brilliance" seems to be synonymous with "noise." A stirring march or a powerful piece of orchestral playing is all too often marred by sounds which were certainly not contributed by the performers. If it is possible to avoid shrillness in one record, why not in all? Can the process not be standardized through rigid supervision and inspection? Surely this is not asking too much of the record companies.

In the meantime keep up the good work of pointing out all mechanical imperfections. Such records should be allowed to die a natural death, to be replaced by re-recordings eliminating the faults.

Chicago, Illinois

H. E. K.

EDITOR'S NOTE: Without attempting to deny the obvious fact that perfection—mechanical as well as artistic—is seldom to be obtained even in the excellent records of today, there are several points in the above letter that are apt to convey a false impression. In the first place, no attempt is made to distinguish between mechanical faults in the record when it leaves the manufacturer and when it leaves the retailer. Many dealers (fortunately not the best ones) mix sample records indiscriminately with their regular stock. Consequently records purchased have often been given hard usage in the demonstration booths; heavy needles have been used, and the records carelessly handled. Fresh records are never warped; this fault develops from careless storage by the dealers or the record buyer. Warped records may be remedied, as every experienced collector knows, by placing it on a perfectly flat surface, covering it with a sheet of glass, and piling a heavy weight—say stack of other records—on top. In a few days the faulty record will be completely cured. To avoid warping, records should be stored in albums or heavy envelopes. The vertical position is by far the best. The albums or envelopes should be filed tightly enough to prevent tilting and consequent unevenness of pressure on the records. Records of course should be kept free from dust and dampness. (See the article on page 193 of the January 1929 issue for further information on "Record Care.")

"Swingers," that is records that are incorrectly centered and consequently wavering in pitch, are of course a fault of the manufacturers, but it is not often that such pressings slip by the inspectors. The fault is to be found only in single records, not in all the pressings of the same work. Another copy will probably be found perfect. In electrical recordings the groove walls are thinner than in the old process disks and consequently more liable to break down. This weakness was very marked in the early days of the new process, but it has been reduced to a great extent. Breaking down of the grooves can be avoided even in very powerfully recorded disks by use of a correctly aligned and adjusted instrument. Fine gauge needles are valuable for use on records where there is a tendency to jump the grooves.

There is some weight of truth in H. E. K.'s accusation that "brilliance" is often synonymous with "noise." But surely this is a fault that has never been defended by anyone with the best interests of the phonograph at heart. And a distinction should be made between various types of records, such as symphonic, masterpiece, and celebrity works, and those of music in the "light concert" or "popular" classes. Buyers of the latter types of records demand ultra-brilliance even at the expense of shrillness and coarseness, and the manufacturers are hardly to be blamed for suiting the demands and tastes of their public. Symphonic and celebrity works, however, are bought by a more discriminating public, and consequently the standard of recording is far higher here. Recording must be judged according to the type of music played and the tastes and demands of the public for which it is designed.

Finally, the force of H. E. K.'s criticisms is somewhat undermined by the fact that (according to his letter in our August issue) he uses a small table-model instrument and that his records are mostly confined to those by light concert and dance orchestras. Obviously any record will not appear at its best on a small instrument, nor is such reproduction a fair test of the finer recording details. And as stated above,

light concert and dance records are not to be judged by the same recording standards as celebrity works. Further advancement in recording cannot be brought about by attempting to ignore present-day defects and short-comings. But to have weight our criticisms must be absolutely fair and take all factors into consideration. Many of the faults commonly ascribed to recording should rightly be laid to the reproduction medium or to carelessness in the handling of records and instruments.

SOUSA'S FIELD ARTILLERY MARCH

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was much interested in the review of the new Brunswick record of Sousa's U.S. Field Artillery March, for I have been looking for an electric recording of this for the last couple of years. I have expected Sousa himself to replay his old version, for it is one of his best marches and almost invariably figures on his programs. But even he hardly plays it with more spirit than the Brunswick conductor, whose performance is doubly creditable in that it is apparent he hasn't got a very large band, while Sousa always had a very large ensemble of men accustomed to playing the work regularly on their concert tours. I can't understand why the conductor wasn't named on the record label for as your reviewer says, he is to be congratulated on the vim which he has inspired his men.

One thing however I miss in all the records I have ever heard of this fine composition and that is the actual gunshots that were so impressive a feature of Sousa's concert performances. With the electrical process I should think that these could now be adequately recorded.

Kansas City, Missouri

AN OLD SOUSA ADMIRER

EDITOR'S NOTE: The identity of the conductor of this deservedly praised performance proves upon investigation to be that of Mr. Louis Katzman, the manager of the New York Brunswick recording laboratories, conductor of the Anglo-Persians, and many other ensembles. Despite the pressure of his duties as laboratory manager, Mr. Katzman still finds opportunities to take the baton himself, with what excellent results this and many other records are convincing proof. May we have many more recorded performances under his direction!

SOUTH AMERICAN COMPOSERS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have recently acquired the Victor records of two tone poems by Eduardo Fabini, bought to my attention by a review in one of the back files of your magazine I purchased from you last month. They are so fine that my interest has been aroused in our sister continent's composers. Could you inform me if there are other records of works by Fabini and other leading South American composers?

Montclair, N.J.

S. N.F.

Note: We do not know of any other recorded works by Fabini, but Hector Villa-Lobos, perhaps the best known of modern South American composers, is represented by several records. His works are best known in France where they are frequently played, but his Choros No. 8 and Dansas Caracteristicas de Indios Africanos have been played by the Philadelphia Orchestra. The only recording released in this country is Guiomar Novaes' piano solo of his Polichinello (Victor 1323—special South American issue), but two choral works and several songs, accompanied by Mme. Villa-Lobos, have been released in France (French H. M. V. W-941, P-760, and P-761).

FORTHCOMING STOKOWSKI BACH WORKS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

My letter to your May issue exulting in the British release of Bach's Brandenburg Concertos was a little premature as events have turned out for as yet the complete set is not available. Some mechanical difficulty evidently is holding up the work, although some of the records seem to have been issued. Surely their definite release will soon be possible.

In my previous letter I wrote that Stokowski was rumored to have recorded the Second Brandenburg Concerto. The

other day I discovered definite proof that this and two other important Bach works were "in preparation," for in re-reading a program of the Philadelphia Orchestra (concert of April 12, 1929) I read the following in Victor advertisement that had previously escaped my notice: "Lately Stokowski has been preparing other choice treasures for those eagerly awaiting his Victor records. Thus, before the year is out, we may expect the Brandenburg Concerto No. 2 in F . . . the wonderful Passacaglia and Fugue in C minor . . . and the beautiful Choralvorspiel, Wir Glauben All' an Einem Gott." What could be more exciting news for all Bach lovers! The Passacaglia in particular, orchestrated so superbly by Stokowski himself, will unquestionably prove a phonographic triumph superior even to the great Toccata and Fugue in D minor than which no higher praise can be given any record.

Lancaster, Penna. SEBASTIAN

COMIC RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The comic art seems to have declined sadly of late, and since the superb Two Black Crows there have been few records to gladden the heart of him who would laugh. Frank Shaw of Coffee Dan's (Brunswick) and the nightclub trio, Clayton, Jackson, and Durante (Columbia) are not entirely lacking in humor, but it is of the rougher variety and is most enjoyed by those who have already seen them in action. The Two Black Crows, on the contrary, made an instant appeal to everyone, whether they had previously been seen on the stage or not.

Are there to be no more records from them, or are they just taking a phonographic vacation while they make their long-rumored talking picture? Meanwhile, how about some new Will Rogers disks from Victor? Edison lists used to contain many comic records in the past. Now that they are putting out needle cut disks, perhaps there may be some new ones of worth. Several good stage comedians are well worth recording, particularly the inimitable Joe Cook, whose monologues are well adapted for recording. Groucho Marx would be good, too. Robert Benchley's speeches made a great hit in the talking pictures; how about phonographic release also? The superlative success of Moran and Mack proves that a vast market exists for really good comic records.

Butte, Montana

A. M. McM.

THE CHOPIN PRELUDES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Owners of Victor Album M-20 and Columbia Masterworks Set No. 110 will perhaps be interested in the following, taken from an English Concert Programme:—

Alfred Cortot and The Twenty-four Préludes of Chopin. Op. 28.

Even though it may seem presumptuous to add a single remark to the musical thought of the principal works of Chopin. M. Cortot does not believe he is overstepping the mark in acting the modest rôle of interpreter in a sense, by aiding his audience to evoke, at the same time as himself, the romantic figures, ardent, poetic, and desperate, that suggest themselves to him in the pages of the music.

1. Agitato—C major. "Waiting feverishly for the beloved one."

2. Lento—A minor. "Sad Meditations; in the distance a deserted sea."

3. Vivace—G major. "The Song of the brook."

4. Largo—E minor. "Beside a tomb."

5. Allegro Molto—D major. "A tree full of song."

6. Lento Assai—B minor. "Homesickness."

7. Andantino—A major. "Delicious recollections float like perfume through the memory."

8. Molto agitato—F sharp minor. "The snow falls, the wind howls, the tempest rages, but in my sad heart there is a more terrible storm."

9. Largo—E major. "The end of Poland."

10. Allegro Molto—C sharp minor. "Falling rockets."

11. Vivace—B major. "A young girl's wish."

12. Presto—G sharp minor. "The rider in the night."

13. Lento—F sharp major. "In a strange land, under a starry sky, thinking of the beloved one far away."

14. Allegro—E flat minor. "A Stormy Sea."

15. Sostenuto—D flat major. "A young mother rocking her child—she is half asleep herself. A frightful nightmare shows her the scaffold which is waiting for her son. While the awakening dispels her hallucinations, it leaves her still disquieted."

16. Presto con fuco—B flat minor. "The road to the abyss."

17. Allegretto—A flat major. "She told me she loved me."

18. Allegretto molto—F minor. "Imprecations."

19. Vivace—E flat major. "Had I but wings, I would fly to you my beloved."

20. Largo—C minor. "A funeral procession."

21. Cantabile—B flat major. "Returning Solitary to the spot where vows were made."

22. Molto agitato—G minor. "Revolution."

23. Moderato—F major. "Naiads playing."

24. Allegro appassionato—D minor. "Du sang, de la volupté, de la mort."

Best wishes for the continued success of our magazine. My subscription for another year herewith.

Durham, England

T. D. PURVIS

Phonographic Echoes

EDITOR'S NOTE: We are very happy to have the privilege of printing the following letters from Messrs. George C. Jell and Nathaniel Shilkret—two of our oldest friends and first contributors—congratulating us on the completion of our third year in the field.

AS a contributor to the first number of THE PHONOGRAPH MONTHLY REVIEW it gives me unusual pleasure to send a word of greeting to its editor and publisher and his very competent staff upon the successful completion of the magazine's third year.

It is no facile and haphazard success which this magazine has won. As few know better than I, apart from those in actual charge of its destinies, it has surmounted difficulties which to myself, as an interested onlooker, seem insuperable, it has survived internal disrupting conductions, unavoidable and not of its own choosing, such as demand the very acme of courage, faith and foresight.

This magazine has succeeded because, for one thing, to use a homely old phrase, it has filled a long-felt want. It has brought to the seeker for the best in recorded music a fair, comprehensive and dignified report of available offerings from which to choose. It has made allowance for the human equation in the recording and issuing of musical records while stating, without fear or favor, but with intelligence and authority, its estimate of the result. It has served, with avoidance of all suggestion of bias, as a medium for the exchange of ideas amongst its readers looking to the betterment of recorded music in all its aspects. Its editorial room would appear to have no acquaintance with its business office. It would seem difficult to base the appeal and ultimate survival of a publication of this kind upon a firmer foundation.

My first contribution to the magazine dealt wholly with the Columbia Fine Art Series of Musical Masterworks, then scarcely out of its infancy, which has for long been the main concern of my working life. Much water has passed under the mill since that time; the development of the Masterworks Series has been phenomenal and its success outstanding, as all who have followed it fortunes must be aware. The Beethoven and Schubert Centennials, sponsored by the Columbia Company, have long passed, but their effects still linger in the great succession of major compositions in the Columbia Masterworks Series which signalized the observance of each one. These constitute in themselves record libraries of the first importance.

But even more significant, in estimating the value of this Series and its growth in the past three years, is a review of the other great composers whose works have been represented in that time. Closely following upon the Beethoven Centennial list there was issued one of the first complete works in a strictly modern idiom, namely, Debussy's suite of brilliant Spanish tone-pictures for orchestra, *Iberia*. The success of this issue was outstanding from the first and encouraged the release of such works as Ravel's fascinating *Mother Goose*, Dukas' moving ballet, *La Peri*, the Debussy G minor Quartet, Stravinsky's masterpieces, *Petrouchka* and *The Fire Bird*, and the extraordinary work of Manuel de Falla, Spain's great contemporary master, *El Amor Brujo*. The musical public has responded most eagerly to all of these offerings.

The arrangement by which Columbia secured exclusive right to record performances of the Bayreuth Wagner Festivals constituted a veritable landmark in musical recording. The furore attending the production of the first series, early in 1928, has scarcely died down, and promises to be more than repeated in the case of *Tristan and Isolde* (1928 Festival) shortly to be announced.

But even with all of these, there have been mentioned not half of the more than eighty sets which have been put forward since this magazine came into existence. The great mainstays of the standard concert repertory — Mozart, Bach, Haydn, Tchaikowsky, Brahms, Dvorak, Grieg, Strauss—have been represented by some of their finest achievements. Schumann, Liszt and Mendelssohn, of the romanticist masters, have been added to the series.

With the utmost striving for perfection in all of these enterprises it would be more than human if it were always attained. But there can be no doubt that where it has been approximated THE PHONOGRAPH MONTHLY REVIEW has given us full credit; on the other hand chiding us in friendly fashion where in its opinion we have fallen short; which is entirely as it should be. And in either, and in both cases, it has performed the invaluable service of acquainting the musical public (and many others who are rapidly becoming musical) with the fact that these remarkable

compositions have been recorded and are available. In this manner it has carried forward the one object aimed at and at the only one necessary in the dissemination and popularization of great works of music, namely, familiarity with the works themselves.

The continued success of THE PHONOGRAPH MONTHLY REVIEW is both the desire and the prediction of all who have watched its career.

(Signed) GEORGE C. JELL,
Columbia Phonograph Company.

Greetings! The career of THE PHONOGRAPH MONTHLY REVIEW and also Axel B. Johnson reads like a Horatio Alger novel. With heart full of determination and honest-to-goodness hard work, you have built up a marvellous review. The reading of the magazine has been a course of great information to me, and I am sure to thousands of others.

I want to thank Mr. Johnson and the staff of THE PHONOGRAPH MONTHLY REVIEW for the privilege of allowing me to send this personal message in their anniversary edition.

Before I close, I want to thank many of the readers for their letters and acknowledgement of my articles written in the various PHONOGRAPH MONTHLY REVIEW editions. I hope I will find time in the near future to continue these articles.

Sincerely yours,

(Signed) NAT SHILKRET
Victor Talking Machine Division, R.C.A.

THE GRAMOPHONE SHOP'S ENCYCLOPEDIA

For many months rumors have been drifting in about an elaborate "Encyclopedia of the World's Best Recorded Music" to be issued by The Gramophone Shop of New York. The work itself arrived at the Studio just too late for notice in the September issue; by this time many of our readers are undoubtedly familiar with it. For the others it should be briefly described. In size and format it compares with the largest record catalogues of the regular manufacturers—214 pages in all. The listing is logically done entirely by composers, to which has been added a sort of supplement of special album sets of French songs, popular European concert hall stars, books on music, novelty records, etc. Not only imported records, but significant domestic records are listed, making the work literally true to its title.

Under each composer's name (with dates) recordings of his works are classified under Symphonies, Operas, Choral, Piano, Quartets, Songs, etc., followed by a list of available miniature scores. Only electrical recordings are listed. It is remarkably comprehensive in scope and unquestionably it contains a large listing of important record encyclopedia to date. There are some omissions, of course, but surprisingly few. A particularly meritorious feature of the work is the excellent typography and the freedom from typographical mistakes.

The Gramophone Shop's Encyclopedia is vastly more than an order catalogue,—it is a reference handbook that will be invaluable to every serious collector.

The price is 25c postpaid to any part of the world from The Gramophone Shop, 47 East 47th Street, New York City.



TSCHAIKOWSKY

[[A new recording of the Symphony Pathétique of Tschaikowsky is an outstanding event—more particularly when there is issued such a superb reading as is given in COLUMBIA MASTERWORKS* this month by

OSCAR FRIED

and the Royal Philharmonic Orchestra.

In interpretation and recording this is truly an achievement.

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Tschaikowsky: Symphony No. 6 (Pathétique) in B Minor, Op. 74
In Ten Parts, On Five 12-Inch Records
By Oscar Fried and Royal Philharmonic Orchestra.

BACH

Preludes and Fugues (Nos. 1 to 9 of the Well-Tempered Clavier) offer to lovers of the classics an unsurpassed and immortal work of the classic school. This series is recorded by Harriet Cohen, famous English interpreter of Bach.

COLUMBIA MASTERWORKS SET NO. 120

Bach: Preludes and Fugues (Well-Tempered Clavier) Nos. 1 to 9
By Harriet Cohen
In Twelve Parts, On Six 12-Inch Records.

BEETHOVEN

For chamber-music enthusiasts there is issued another of the delightful Opus 18 Quartets of Beethoven—No. 1, in F, as interpreted by those masters of Beethoven chamber-music literature, the Lener Quartet.

COLUMBIA MASTERWORKS SET NO. 58

Beethoven: Quartet in F, Op. 18, No. 1
By Lener String Quartet, of Budapest
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Concerto No. 2 in C Minor. Sergei Rachmaninoff. Recorded in its entirety by Rachmaninoff and the Philadelphia Orchestra under Leopold Stokowski. On Victor Records Nos. 8148 to 8152 inclusive. In album M-58. List price, \$12.50.

Aida: Verdi. The complete opera. Recorded by the Company of La Scala Opera House in Milan. Directed by Carlo Sabajno. Victor Records 9488 to 9506 inclusive. In two albums, M-54, with libretto. List price, \$28.50.

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Preludes to Acts 1 and 3 of "Traviata": Verdi. Recorded by Arturo Toscanini and the New York Philharmonic-Symphony Orchestra. Victor Record 6994. List price, \$2.00.

Symphony No. 6: (Pastoral) Beethoven. Recorded by Serge Koussevitsky and the Boston Symphony Orchestra. Victor Records 6939 to 6943. Album M-50. List price, \$10.00.

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Announcing "Carmen" Complete

recorded in Paris on the stage where it was first performed

Victor recorded the great Italian operas—*Aida*, *Bohème*, *Rigoletto*, at La Scala, shrine of the Italian operatic tradition.

Now Victor presents the most famous of French operas, Bizet's *Carmen*, as performed in Paris itself, by noted French artists, at the cherished temple of French musical genius, *L'Opéra Comique*.

When the more conservative and staid *Opéra* has been inaccessible, *L'Opéra Comique*, has thrown open its doors, not only to the *genre* of opera for which it was named, but to every kind of original operatic work.

It was on this stage that the memorable first performance of *Carmen* was sung on March 3, 1875. Like so many operatic successes, this initial reception was of discouraging hostility. This failure so distressed Bizet that it materially hastened his death. (He lived only three months after the opening performance). Little did he realize that he had given the world one of its most popular grand operas.

"Carmen" was recorded for "His Master's Voice", under the direction of the brilliant young conductor, Piero Coppola. Each role is beautifully sung by artists of the company of *L'Opéra Comique*. The orchestra, of eighty pieces, plays splendidly. It's a balanced, musically rounded performance. You will enjoy, not only the superb music, but the technical virtuosity of the recording.

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Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Victor Masterpiece Series M-58 (5 D12s, Alb., \$12.50)
Rachmaninoff: Piano Concerto No. 2, in C minor, Op. 18,
 played by **Sergei Rachmaninoff** with **Leopold Stokowski**
 and the **Philadelphia Orchestra**.

(N. B. C minor is the correct key of Rachmaninoff's Second Concerto, not D minor as appeared by accident in the Victor Company's advertisement last month.)

If memory serves correctly it was during Music Week 1925 that the Victor Company issued the three acoustical disks containing the last two movements of Rachmaninoff's best-known concerto, played then as now by the composer with the Philadelphians. And great records they were, too, despite the virulent scratch. For some reason (possibly the scratch, possibly the work's incompleteness) the disks were never re-pressed abroad, a source of fierce joy to the ardent American "phonomanes" of that day who had all too few major works for which they were not indebted to Great Britain or of which they had exclusive possession. The re-recording has been expected for the last year or more and unquestionably the Victor Company's announcement last month was read with avidity. The new set is of course absolutely complete and recorded under the best modern conditions.

The composition easily leads Rachmaninoff's larger works in popularity. It won the Glinka prize of five hundred roubles and has been a consistent concert hall favorite for nearly a quarter-century. Its success is a deserved one for the work is an almost ideal combination of "ready appeal" and musical competence. There are concertos that surpass it in distinction, in subtlety, and in depth. There are others more flashily brilliant, but few or none find so felicitous a medium ground. Its predominating musical feeling is that of a sensitive, moody adolescent, but it is constructed with mature shrewdness and assurance, and it is richly sprinkled with those musical plums—good tunes. They stay by one, these tunes: the exultant striding march of the Moderato, the wavering nostalgic song of the Adagio, the luscious second theme of the finale in particular. The last is inferior musically to the first mentioned or to the scherzando first theme of the last movement, but it has gripping powers; it slips into one's mind with ease and hangs on unbudgably. All of which insures not only the work's popular success but a definite educative value. It will catch the ear of the person anaesthetic to symphonic music but it will not debase his taste as many war-horses will do. The work is not one of the great musical peaks because Rachmaninoff is not one of the great geniuses, but his is a notable talent, augmented by sincere conviction and an expressiveness that is neither artificial nor unpoised. In brief, a concerto like this is virtually ideal phonographic material and deserves precedence over even Grieg's as an approach to a wider phono-musical public.

The performance is of course primarily significant as the composer's version. It is a good one, although hardly up to Rachmaninoff's best. The livelier moments are often hurried, as many composer-executants are prone to do with works of their own which they play with excessive frequency. The performance here begins with a tremendous flurry (once past the brief introduction): "con passione" correctly enough, but hardly literally "moderato." The theme is such a fine one (the best in the work to my mind) that undue haste detracts from its splendid exultancy. But as the movement progresses the performers seem to strike their stride more surely. The orchestra is unmistakably that of Philadelphia in the brief

moments when it plays alone, but in the tuttis the piano clings to tonal predominance rather greedily, and unfortunately, as one of the work's best features is the skilful bending of piano and orchestra. The recording of the piano tone is so good that there is no need at all for the soloist to emphasize his part in such marked fashion, for it comes through cleanly at all times. The solo passage work is particularly fine, played and recorded with crystal clarity. As the work progresses the balance improves and orchestral details, frequently covered up in the first movement, stand out in clearer relief. The recording itself seems to get better; it is good from the first, but there is a striking superiority noticeable from the beginning of part five where the piano has a remarkable ringing quality as realistic as anything I have yet heard in the reproduction of piano tone. In the finale the orchestra emerges from its perhaps over-discreet restraint and whips the exciting music into the requisite frenzy.

Looking at the work as a whole it is necessary to pass over many of the details that are open to criticism, for after all it is rather unlikely that there will be a superior recorded version, at least in the near future. And this is Rachmaninoff's own. The work is one for every collector to purchase and enjoy, but for that very reason I wish that Rachmaninoff had taken somewhat greater pains with the performance, knowing that it would be the definitive one. Those to whom the work is new or but slightly familiar will find it unalloyed delight, but those who know it well from the composer's and other pianists' concert performances will be a bit disappointed in passages like those tumultuous ones at the beginning or the impetuous fugato in the finale which whisks by here in breathless fashion.

Columbia Masterworks Set 119 (5 D12s, Alb., \$7.50)
Tchaikowsky: Symphony No. 6, in B minor, Op. 74,
 ("Pathétique"), played by **Oskar Fried** and the **Royal Philharmonic Orchestra**.

- I. Adagio; Allegro non troppo (parts 1 to 4)
- II. Allegro con grazia (parts 5 and 6)
- III. Allegro molto vivace (parts 7 and 8)
- IV. Finale: Adagio lamentoso (parts 9 and 10)

This replaces the acoustical version by Sir Henry Wood and the New Queen's Hall Orchestra, Masterworks Set No. 5. It is the second electrical recording to be issued in America; that by Albert Coates (Victor Masterpiece Set No. 4) having preceded it by some two and a half years.

The first sight of the labels of these new disks reminds me to comment on a most praiseworthy change of policy in respect to placing the composer's name. Instead of giving the title of the work first and in upper case letters, followed by the composer's name in parentheses and in very modest type, the Columbia Company now follows the only logically defensible custom of printing: TCHAIKOWSKY: SYMPHONY NO. 6, etc., giving the composer priority in position and equality in type size. (The Columbia Company, like most of the others, spells Tchaikowsky "Tsch", but that is a very minor point). I noticed this new labelling arrangement on the Brahms Concerto (Masterworks Set 117) last month, but forgot to make mention of it in the review. Gradually a standard for intelligent labelling is being found and this step goes a long way in the right direction. The other companies should not be long in following suit.

Is there anything new to be said about the Pathétique? There are those who believe that like Shelley's "many coloured dome of glass" Tchaikowsky "in this symphony has stained eternity's radiance; he has captured the years and bound them into a momentary emotional pang." (Philip Hale). And those who speak of its "frenzied wailing and sobbing," music that "does not come from a deep

enough well of philosophy; it is too much like the cry of a frightened child being pushed into a dark room" (Ernest Newman). And those who find in it a revolting excess of neurotic emotionalism expressed with incongruous grandiloquence. Is its essence that of pathos or bathos? Whatever one's opinion, one can hardly deny that it is "one of the supreme confessions in all art."

I approach an estimate of Fried's recorded performance with reluctance, knowing how strongly I am under the spell of the concert version of Koussevitzky and the recorded version of Coates. I am an admirer of many of Fried's records in the old Polydor catalogue, but of late his work strikes me as less firmly grounded, less searching. He does not probe far under the surface of a work, and in music like this by Tchaikowsky where emotion is all in all, a conductor who cannot share the composer's intensity of feeling is very apt to capture only the work's sound and fury. Giving fair warning that my opinion perhaps prejudiced, I must admit that for me Fried's reading is distinguished neither by marked insight or conviction. He has plenty of assurance and is at his best in the vigorous, decided way in which he takes the Allegro vivo (part 3), the lightness and fleetness of the beginning of the third movement, and the way he works up the big climax of the finale. Particularly effective is the first part of the march-scherzo (part 7), with the acciaccaturas in the theme emphasized to give it quirky flavor. But the climax of this movement loses its impressiveness when there is no allargando, the great broadening out that can make these pages perhaps the most striking of the entire work. The second movement misses a shade of its ideal piquancy and litheness, and the trio—despite the hard prominence of the timpani—is undeniably prosaic.

The recording is effective in the lower registers and encompasses surprising tonal volumes in the climaxes. The drums come out well. But the strings and wood wind in their upper registers have a difficult time of it. Perhaps their pinched and shrill tone is due to the review pressings being not quite up to par. Such qualities sound very strange in these days when tonal qualities rightfully determine a record's success or failure.

Victor Masterpiece Series M-55 (3 D12s, Alb., \$6.50) Hadyn: Symphony No. 6 in G ("Surprise"), played by **Serge Koussevitzky** and the **Boston Symphony Orchestra**.

Reviewed in the August issue on the release of the set in the special Victor Educational list No. 6. Now it is given general domestic issue. Unless one longs for a slightly more animated pace for the menuetto, one will be hard put to find a single detail to mar the effectiveness of an ideal performance, one that breathes so vivacious an air, so blithesome a spirit that the conductor's healthily poised plan and the keen clarity of its execution are likely to be forgotten, as one forgets the sturdy structure of bone and muscle of an athlete's body.

Victor 7104 (D12, \$2.00) Meyerbeer: Coronation March (from The Prophet), and Mendelssohn: War March of the Priests (from Athalia), played by **Willem Mengelberg** and the **Philharmonic-Symphony of New York**.

The choice of coupling two of the best known symphonic marches is a felicitous one, but I hope that Halvorsen's Entry of the Bojars, the coupling of Mengelberg's acoustical version of the Mendelssohn march, will not be overlooked for re-recording. The War March of the Priests is not performed with great distinction here; the recording seems a bit muffled particularly at the beginning. Meyerbeer's march is more striking; played with warmth and firmness, and recorded with greater clarity and vigor. There is no mistaking Mengelberg's inimitable touch in the graceful phrasing of the melody; it speaks loudly than even the testimony of the label to the conductor's identity.

Victor 22059 (D10, 75c) Adam: If I Were King—Overture, played by **Rosario Bourdon** and the **Victor Symphony Orchestra**.

It would be a poor month that did not bring at least one new Bourdon disk. This is not one of his most striking works, for the playing is not of great sonority (the orchestra is probably rather small), but the performance is in Bourdon's customary intensely spirited style, with poise and

dash neatly blended. And as the overture is tuneful and light rather than of any considerable stature, one could scarcely ask more of a recording than Bourdon gives us here.

Victor (German list V-56025 (D12, \$1.25) Johann Strauss: Accelerationen, Op. 234, played by **Hans Knappertsbusch** and the **Berlin State Opera Orchestra**.

The Knappertsbusch waltz releases are now assuming the proportions of an extended series. This is the best of them by a good margin, both in the music itself and the performance, which is both vibrant and lyrical. The recording, too, is superior and allows the orchestral tone to sound at better advantage than in some of the previous records. I hope the Victor foreign department has many more such waltz disks up its sleeve. All of them so far have been the first two-part electrical versions of the various pieces to be issued in this country.

Victor 35973 (D12, \$1.25) Life in Hungary—Fantasy (arr. G. Paepke), played by the **Hungarian Rhapsody Orchestra** under the direction of **Boris Schaffer**.

Is this the same recording as was issued a year or so ago in the Victor foreign lists, or is it a new performance? At all events it is a brilliant piece of work in the concert orchestra field, as good as the best of Dajos Bela, et al. The composition is a medley of more or less well-known Hungarian tunes, deftly arranged and not over-elaborated. The changes of tempo are negotiated smoothly; Mr. Schaffer is obviously a conductor who is very much on his toes. He has his men on their mettle too and they play with as much alertness as the top-rank symphonies, and perhaps even more spirit! The recording and playing are on the hard side, but very brilliant. Altogether a virtuoso recorded performance that ranks at the top of its class. Symphonists who occasionally deign to descend to the "light concert" field will find this disk well worth such an excursion.

Columbia 1930-1-D (2 D10s, 75c each) Bizet: L'Arlesienne Suite (Intermezzo, Minuet, Carillon, Farandole), played by **Pierre Chagnon** and the **Paris Symphony Orchestra**.

These vivid little disks are re-pressed from the English Columbia album of the Bizet's complete L'Arlesienne music. Perhaps it was felt that there would not be sufficient demand for the complete suite, perhaps the rest will follow later. These popular excerpts are welcome anyway, especially in Chagnon's vigorous performances. Recording and orchestral tone are rather hard, but the playing is highly animated and sparkling with a cold brilliance. A good dollar and a half's worth of zestful music.

Columbia G-50168-D (D12, \$1.25) Cavalleria Rusticana—Entrance Chorus and Prelude, part three, played by **Pietro Mascagni** and the **Berlin State Opera House Orchestra**.

This is a re-pressing of Odeon 5041, reviewed on page 276 of the April 1928 issue of this magazine. But why should this disk, containing part 3 of the prelude be taken over without also taking over Odeon 5040 which contains parts 1 and 2 of the prelude? The recording is vigorous but very coarse, and the playing intense and harsh. The Opening Chorus is given without voices but with a great pealing of orchestral bells. The disk's only distinction lies in its value as the composer's version of excerpts from a popular work.

Odeon 3264 (D12, \$1.25) Erwin-Grothe: I Kiss Your Hand, Madame—Fantasy, played by **Dajos Bela's Orchestra**.

Grothe, a Teutonic colleague of Ferdy Grofé, saw in Erwin's world-conquering tango song apt opportunities for a "concert transcription," and given carte blanche by Dajos Bela, he went over his library of concert jazz disks and picked orchestral tricks out of everything from the Rhapsody in Blue down. The result is a typical concert jazz work, as good and no better than most. It fits the Dajos Bela organization like a glove with fat parts for the leading soloists and brilliant tutti in abundance. The performance is a fiery one and rather good fun to hear. The recording is very powerful. The disk should be a hit.

R. D. D.

Instrumental

PIANO

Columbia Masterworks Set 120 (6 D12s, Alb., \$9.00) **Bach: The Well-Tempered Clavier—Preludes and Fugues Nos. 1 to 9**, played by **Harriet Cohen**.

- Prelude and Fugue No. 1 in C major (Part 1)
- Prelude and Fugue No. 2 in C minor (Part 2)
- Prelude and Fugue No. 3 in C sharp major (Part 3)
- Prelude and Fugue No. 3 in C sharp major (Part 3)
- Prelude and Fugue No. 6 in D major (Part 7)
- Prelude and Fugue No. 7 in E flat major (Parts 8 and 9)
- Prelude and Fugue No. 8 in E flat minor (Parts 10 and 11)
- Prelude and Fugue No. 9 in E major (Part 12)

Harriet Cohen is not a name familiar to most American concert goers unless they are also connoisseurs of imported records, but in England and the continent her musical gifts and marked personality are held in the liveliest esteem. She was born in London of a musical family and studied with Matthay. Her first recital was given when she was thirteen, but her career as a child prodigy was wisely abandoned and it was not until 1920 that she made her professional concert debut. Within a few years she quickly joined the company of the leading musical spirits of the day and her fame was established on a solid basis that not only included the customary solo appearances throughout England and Europe, but also the vastly more searching appearances in chamber music ensembles. She was the first English pianist to appear at the International Festivals of Contemporary Music, Salzburg, 1924, in Bax's Viola Sonata and John Ireland's 'Cello Sonata. But despite her vigorous efforts on the behalf of contemporary music, it is with the piano music of Bach that Miss Cohen is most closely identified. She is no stranger to the recording studios, having made an acoustical recording of the first Bach piano concerto, D minor, several years ago for the English Columbia Company.

It is likely that the American distribution (and popularity) of Miss Cohen's records will lead to her becoming better known in our concert halls. In view of most American's unfamiliarity with her high standing abroad, I think I am justified in devoting so much space to the above information (for much of which I am indebted to an article by W. S. Meadmore in our British contemporary, "The Gramophone").

Comment on the music recorded here would be sheer impertinence, for who is unaware that the "Forty-Eight" are the very backbone of modern music? These preludes and fugues do not merely cover every key, they cover almost every conceivable type and shading of musical feeling. They are the musician's bible, a veritable musical fountain of youth. The person who knows them (which implies something more than and apart from the actual ability to play them) is equipped to hear with understanding and insight both the knottiest works of the past and the present. These records are the first attempt at something more than haphazard phonographic selections. A year or more ago H. M. V. and Victor issued the first two preludes and fugues on a single disk by Harold Samuel, but the series was not continued. This set, however, appears to be the first instalment of the first book at least of the Well-Tempered Clavier. Given the support it deserves it unquestionably will be followed by further sets.

The recording is good, although not perfectly even. It is not particularly reverberant, as befits the restraint and sweetness of Miss Cohen's playing. She plays Bach a trifle slower with more use of legato than one usually hears, but her performances are perfectly balanced; they strike a clear-cut mood, always warm and gracious. Most marked of all is the quality of womanliness to her playing (which does not imply that it is lacking in force or breadth). There are moments where it is easy to differ with her conception of the works: she does not find the jauntiness in the third fugue that Myra Hess finds in her recording—also released this month; a little more snap to the second

fugue would be more to my taste, but these are details. The significance of Miss Cohen's performance lies in the eloquence of her lucid exposition of Bach's faultless logic (there is a mathematical as well as a musical thrill in his works), her ease and simplicity and freedom from the slightest taint of affectation, above all the keen insight of her intensely personal approach to the pieces. An admirable artist, the greatest of music, and recorded performances that blend musicianship and individuality,—what happier combination could be desired?

(Owners of Stokowski's recorded transcription of the prelude in E flat minor—Victor 6786—will find the comparison with Miss Cohen's reading of the original version highly interesting.)

Brunswick 50159-60 (2 D12s, \$1.00 each) **Beethoven: Sonata in A flat**, Op. 110, played by **Edward Goll**.

No information is supplied by the Brunswick Company in regard to Edward Goll and I am unable to find him listed in any of the available musical guides and dictionaries of music and musicians. I like the natural, unforced directness of his playing. A very modest pianist, he is no unworthy one even for this great work. Other musicians have sounded greater depths in it, but Goll's virtues of simplicity and clarity make for an admirable phonographic exposition. The recording itself is excellent, up to Brunswick's best standards, and the passage work comes through very cleanly. Goll does not hurry the magnificent fugal passages of the final, nor unduly accentuate the appearances of the subject (an annoying trait of many pianists), but he loses nothing of their logic and force.

The sonata itself is generally conceded the most beautiful of the entire thirty-three. In it Beethoven has burst the bonds of the archaic sonata form to find a new and satisfying vehicle for his utterance. There are movements, but the songful soliloquy of the first, the fierce vitality of the second, the eloquent recitative and elegaic arioso are inseparably bound up with the matchless fugue into a superb musical drama. Goll's is the second recorded version, preceded by Lamond's H. M. V. recording of last spring. I have not heard Lamond's, but he is a recognized Beethoven authority and it unquestionably is a worthy performance. But Goll's is one of which both he and the Brunswick Company may well be proud. If it lacks something in profundity, its thrice-admirable merits of clarity and naturalness give this recording unusual significance. The latter Beethoven sonatas have been reserved too often in the past for the few, but the merit and low cost of this work should find the larger audience the music should have.

A red-letter month when the phonograph gives us two such major works as the nine Bach preludes and fugues and Beethoven's Op. 110 sonata!

Columbia 1951-D (D10, 75c) **Bach: Prelude and Fugue in C sharp** and **Allegro** from the **Toccat in G**, played by **Myra Hess**.

One of the nicest of the many nice things about Myra Hess' records is the refreshing choice of selections. She chooses things much better than one expects and she plays them better than one would expect from anyone else but her! This little disk—a gigantic seventy-five cents' worth—is to be ranked up with her other Bach record (2063-M) and the Scarlatti-Beethoven-Brahms combination (168-M). The Prelude and Fugue is No. 3 in the first book of the Well-Tempered Clavichord and in Bach's jauntiest mood. Miss Hess plays it with infinite gusto. The Allegro is a sturdy, business-like affair, very much intent on getting someplace, and needless to say Miss Hess finds the exact note of quaint intensity for it. Add unusually fine recording and the combination makes a rare phonographic prize. I pray that it enjoys so lively a sale that Miss Hess will be called upon to do still more Bach.

Victor 1426 (D10, \$1.50) **Schumann: The Prophet Bird**, Op. 82, No. 7, and **Stokowski: By the Brookside**, played by **Igance Jan Paderewski**.

The Prophet Bird is the very quintessence of Schumann's moody genius, and Paderewski's is one of the most Schumanesque readings I have heard. It is restrained, nostalgic, enigmatic—a notable recorded performance. But

after playing such a rare and other-worldly work why does Paderewski feel it necessary to honor a pupil by playing Stojowski's prosaically bubbling brook? It is a typical salon piece and in Paderewski's hands crystalline rather than liquiscent. The other side alone is distinctive.

ORGAN

Victor 35972 (D12, \$1.25) Handel: Largo, and Chopin: Prelude in C minor (arr. Gibson), played by **Archer Gibson** under the organ in Charles M. Schwab's residence, New York City.

Gibson is a leading New York organist and this is his first recording of which I know. The recording is powerful, but not very clear. The more sonorous effects come out quite well, but details are frequently submerged. However, no pretension is made that these are other than competent, "standard" performances of familiar pieces. The Largo is played in its familiar form, but the prelude serves as the basis of some elaboration, described with gusto by the annotator of the advance list. "Gibson. . . is not dependent upon any set rules. For example, he is not fond of the 'theme and variations' method of embellishing a melody, but prefers the use of arpeggios as a tonal background. You will hear this effect in the Chopin prelude after the original melody is announced. . . ." I was prepared for almost anything (for has not the same prelude served as a waltz—and a good one!), but Gibson's "use of arpeggios as a tonal background" was discreetly handled and the effect not unpleasing nor over-done, although perhaps hardly in accordance with the composer's ideas. Gibson's playing is firm and even, but rather over-emphatic on the side of volume.

VIOLIN

Brunswick 4461 (D10, 75c) The Wedding of the Painted Doll, and Honey, played by **Frederic Fradkin** with piano accompaniments by **Dan Lieberfeld**.

Popular violin transcriptions of two recent popular hits. The Painted Doll is performed with some spirit, but the other piece is honeyed indeed in Fradkin's highly sentimentalized playing.

Victor 7103 (D12, \$2.00) Schubert-Wilhelmj: Ave Maria, and Bach-Wilhelmj: Air for G String, played by **Mischa Elman**, with piano accompaniments by **Josef Bonime** and **Raymond Bauman** respectively.

This is a re-recording of Victor 6101, a popular disk in Elman's acoustical releases. The new performances are if anything even richer and more luscious than the old, and of course excellently recorded. The tempos are decidedly on the slow side and the violin tone dangerously near over-ripeness, but both features are likely to the taste of those for whom the record is expressly designed.

Addenda: Notes of correction are due on some of my comments on recent violin records by Bratza, Birkenholz, and Enesco. For information regarding the first two artists reference should be made to the letters under the headings "What's In a Name?" and "Cherchez la Femme!" in the correspondence columns of this issue. In my review of Enesco's Columbia disk of Corelli's Folies d'Espagne the composer's name appeared in print with two "r's" instead of one, and my surmise that the disk was Enesco's first was decidedly incorrect. As an alert reader in Nicholas, Iowa, kindly calls to my attention, two Enesco acoustical records have been available in the Columbia catalogue for several years; Wagner's Albumblatt and the Chorus of Dervishes from the Ruins of Athens (2026-M), the Couperin-Kreisler Aubade Provencale and Ambrosio's Serenade (2008-M).

R. O. B.

Choral

Brunswick 337 (D10, 75c) Foster: De Camptown Races, and Hays: Keep in de Middle of de Road, sung by the **Kanawha Singers** with instrumental accompaniments.

A worthy "find" in the Brunswick Southern Series. The

Kanawha male chorus sings with great gusto and the fiddle-guitar-banjo accompaniments are ingeniously arranged and briskly played. The Foster song is well known and the other is an appropriate companion piece. A spirited bit of performance and recording.

Victor 4152 (D10, \$1.00) Samson et Dalila—L'aube qui blanchit, and Romeo et Juliette—Prologue, sung by the **Metropolitan Opera Chorus** accompanied by the **Metropolitan Opera Orchestra** under the direction of **Giulio Setti**.

Setti has three disks to his credit this month. This one is far less impressive than the Martinelli and Pinza works, but it contains typical performances by the Metropolitan Chorus. The Gounod Prologue is good, but hardly extraordinary, and the dawn scene from Samson is very smoothly and sweetly done. Orchestra and recording are good; the prominent harp part comes through well and with pleasing tone quality.

Victor (International list) 9399 and 9400 (2 D12s, \$1.50 each) Boris Godounow—Opening Chorus, Pilgrims' Chorus, Coronation Scene, and Polonaise, by the **Royal Opera Chorus** and the **Covent Garden Orchestra** under the direction of **Vincenzo Belleza**.

These disks were included in A. A. B.'s review of the H. M. V. Boris records by Chaliapin and Covent Garden artists, reviewed from the British pressings in the February 1929 issue. It is a splendid coup of the Victor foreign department to give American release to these two choral disks, but are the Chaliapin records to be passed over entirely? Belleza conducts the three best known choruses of the work and the famous polonaise with energy and gusto. His readings are forceful and to the point. Chorus and orchestra are competent and the recording is effective. In particular I like the performance of the Polonaise, and this record (9400) is to be especially recommended. The choruses are sung in Italian.

A goodly number of Boris excerpts are now available for the phonograph although as yet few are released in this country. All of course are in the Rimsky-Korsakow version that is used in the opera house. The much discussed but unpublished and unheard original version is to receive its first performance anywhere in concert form under Stokowski's baton next winter in Philadelphia. An unrivalled opportunity for some records of Moussorgsky's great work as he conceived it!

Vocal

Brunswick 15147 (D10, 75c) Lassen: It Was a Dream, and Cadman: A Moonlight Song, sung by **Elisabeth Rethberg** with orchestral accompaniments.

Even Miss Rethberg does not sing Lassen's song with great conviction or give it distinctive force, but Cadman's pretty little lyric—one of his most neatly turned pieces—gives apt exploitation of what is one of the supremely beautiful recording voices. Not only the tone quality captivates one here; listen to the sure, delicate firmness with which her voice is controlled! I have yet to hear a Rethberg record that did not contain something to delight both ear and mind, and this disk is very far from being an exception. The recording provides a clear refraction of both voice and the competent accompanying orchestra.

Brunswick 15162 (D10, 75c) Jacobs-Bond: A Perfect Day, and Metcalf: Absent, sung by **Mario Chamlee** with orchestral and male trio accompaniments.

This is a re-recording of Brunswick 10104. The recording is very clear, as is the singing of Absent until that deplorable anachronism, the "accompanying male trio," enters. Of A Perfect Day there can be nothing said except that the sentiment is spread thickly enough to satisfy even the most fervent admirers of Carrie Jacobs-Bond. Chamlee's pronunciation of "perfect" is something rather off the beaten track; is it by any chance a recom-

mentation of the "uniform speech" radio boards? I hope that it never gains general adoption.

Columbia 1911-D (D10, 75c) Wood: I Look into Your Garden, and Seitz: The World is Waiting for the Sunrise, sung by **Charles Hackett** with orchestral accompaniments

Hackett gives these familiar salon songs frank, strong performances with a marked Irish flavor. The words come out very cleanly and there is none of the usual super-emotion. A commendable record of its type.

Columbia 1910-D (D10, 75c) II Trovatore—Il balen del suo sorriso, and La Gioconda—Ah, Pescator, affonda l'esca, sung by **Riccardo Stracciari** with orchestral accompaniments (plus chorus in the Gioconda aria).

The arias are shrewdly chosen to exhibit contrasting merits of Stracciari's singing. His performance of the Verdi "Tempest of the Heart" is smooth and effective, but contrary to one's expectations, he fails to make the most of the spirited Ponchielli ballad. It is hurried, somewhat muffled in the recording, and decidedly short of equalling Stracciari's best flights of bravura singing. This performance is quite eclipsed by Franci's recent Victor version, although Stracciari is the better equipped singer of the two. But in these days even the most talented artists cannot relax their efforts for a moment if they wish to remain in the front recording ranks. The competition grows steadily keener—and the standards of achievement steadily higher.

Columbia G-50170-D (D12, \$1.25) Schubert: An die Musik and Sei mir gegruesst!, sung by **Lotte Lehmann** with instrumental accompaniments.

The Columbia Company does well to enrich its catalogue with a disk like this, taken from the Parlophone-Odeon Schubert Centenary releases of last year. The songs are happily paired: the buoyant spirit of *Sei mir gegruesst* contrasting with the tenderness and breadth of *An die Musik*. Mme. Lehmann is in splendid voice—sweetness and purity of tone are all that we have come to expect from her. The only flaw to an otherwise notable record is the type of accompaniment. Why cannot the piano for which Schubert wrote so well be allowed to speak for itself? To be sure, the trio or small ensemble that accompanies here does so discreetly, but no matter how well played such accompaniments never approach the effect of the originals.

Columbia 1932-D (D10, 75c) MacMurrough: Macushla, and d'Hardelot: Because, sung by **James Melton** with orchestral accompaniments.

Melton is or was a member of the Revelers and a popular singer of some attainments. But his popular ballads are preferable to salon pieces sung with fatuous pretentiousness. The incessant and meaningless crescendos on held notes are particularly distasteful.

Odeon (German list) 85210 (D12, \$1.25) Sab: An der Wolga, and Borganoff: Zigeunerweisen, sung by **Richard Tauber** with accompaniments by **Dajos Bela's Orchestra**.

It is a refreshing relief to turn from a performance like Melton's inflated *Because* to Tauber's almost invariable interpretative felicity. Not only does Tauber strike the exact note of feeling for his songs (and he usually makes them sound several times as effective as they really are), but he flavors the performances with the flexibility and color that so strongly characterize his musical personality. The selections here are character pieces: one Russian, with the inevitable balalaikas and echos of the Boatmen's Song; the other Hungarian, with cymbalum and other Gypsy trimmings. But they are neat examples of their genre and they are magnificently sung in Tauber's most characteristic vein.

I have a fear that my almost unvarying praise of Tauber's records may lead readers to pass lightly over my commendation of these disks, thinking that I am bewitched by his performances and see them only in the most rosy light. And yet curiously the songs that Tauber sings are usually of the type that tend to leave me cold if they do not actually repel me. Some of his mannerisms—such as his fortunately very occasional lapses into falsetto—strike me as being in inexcusably bad taste. But

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one forgets all these things in sheer delight at the man's superb musicianship and individuality. If you are not familiar with his disks it is only fair of you to hear at least one before condemning any apparent lack of rational judgment where his work is concerned. Incidentally, Tauber is reputed one of the very finest European singers for Mozart operatic roles. Is it not possible that we may have an example of this aspect of his talents?

Odeon 5174 (D12, \$1.50) La Traviata—Puro si come un angelo (Act II), sung by **Gilda Dalla-Rizza** (soprano) and **Giulio Fregosi** (baritone), accompanied by a symphony orchestra under the direction of Maestro **Albergoni**.

I presume that this is a re-pressing from the Fonotipia catalogue. I am not familiar with the artists, but they give a bold and spirited performance that does not compare unfavorably with that in the recent Columbia *Traviata* album. The recording is powerful and the singing energetic without an excess of intensity. A record well worth hearing by all who care for characteristically Italianate operatic performances.

Victor 1424 (D10, \$1.50) Little Pal (from "Say It With Songs"), and Wood: I Love to Hear You Singing, sung by **John McCormack** with orchestral accompaniments.

The Wood morceau is a typical movie vocal entr'acte, done in McCormack's customary style for such pieces. *Little Pal* (for which responsibility is divided among Johnson, De Sylva, Brown, and Henderson) is a second edition of *Sonny Boy* with all the latter's qualities intensified. Surely there are no lower depths of sentimentality and triteness to be sounded! McCormack's excellent enunciation is a fault here, for it makes the words unescapably clear. However, as the disk is obviously designed for other people than read this magazine, criticism is probably superfluous.

Victor 8159 (D12, \$2.50) Samson et Dalila—Opening (Act I) Arretez, O mes Freres!, sung by **Giovanni Martinelli**, accompanied by the **Metropolitan Opera Chorus and Orchestra** under the direction of **Giulio Setti**.

Another big work in the Victor-Metropolitan series which keeps up its invariably high standards of performance and recording in miraculous fashion. Martinelli is in fine vein here and Saint-Saens gives ample opportunity for both him and the chorus to lay on and spare not. The orchestra matches animation for animation and the sure guiding hand of Setti keeps even the most impassioned moments from going beyond artistic limits. The broad spaciousness of tone and the exciting vigor of the performance make this disk no less worthy than its predecessors.

Victor 8158 (D12, \$2.50) La Forza del Destino—Maledizione, and Norma—Ite sul colle, sung by **Ezio Pinza**, accompanied by the **Metropolitan Opera Chorus and Orchestra** under the direction of **Giulio Setti**.

Another Metropolitan release of equal merit and perhaps this one is even more welcome, for Pinza is not too often heard in solo roles on disks. He is in noble voice here with no trace of heaviness to weigh down its breaths.

Again the chorus gives striking evidence that its fame rests not only on its past performances. A disk like this is far from inexpensive, but no one could deny that it contains an amplitude of one's "money's worth."

Victor 7105 (D12, \$2.00) Die Meistersinger—Preislied, and Lohengrin—In fernem Land (Lohengrin's Narrative), sung by **Richard Crooks** with orchestral accompaniments.

Crooks leaves his usual type of operatic or "standard" selection to make a bold bid for higher recording honors with the big tenor arias from *Die Meistersinger* and *Lohengrin*. There is no timidity about his performances; he sings with abundant force—somewhat to the detriment of tone quality in the Prize Song. *Lohengrin's Narrative* is tonally better, and Crooks' frank open manner makes a pleasing and effective impression. The recording is very brilliant and spacious with the voice standing well forward even in the fortissimos. I do not think of Crooks as a great singer, but he certainly outdoes himself here. The disk is decidedly worth hearing.

Victor (International list) 7102 (D12, \$2.00) Otello—Ave Maria and Madama Butterfly—Un bel di vedremo, sung by **Margherita Sheridan** with orchestral accompaniments.

After my remarks last month on Miss Sheridan's excerpts from *Butterfly* on Victor 7064 I am glad to see the International list bringing out another of her releases, although as yet none is made available in the domestic lists. Can this new disk be a re-pressing of the same selections issued by H. M. V. in England early in 1927? If so, it must have been a sensational piece of recording at the time, for even today it can hold its own among the better operatic records. The favorite *Butterfly* air is in Miss Sheridan's best vein, but the magnificent *Otello Ave Maria* demands greater tonal breadths and evenness than she possesses. Yet she sings beautifully with a broader and more sustained vocal line than I imagined she was capable of. The song demands much from its singer and while Miss Sheridan's performance falls, somewhat short of the ideal, it is a worthy effort.

Columbia 1952-D (D10, 75c) The Little Red Lark (arr. Fisher), and McGee: Doreen, sung by **Anna Case** with piano accompaniments.

Doreen is a pleasant quasi-Irish trifle made distinctive by Miss Case's adroit performance and lovely voice. The recording is good and the singing is carefully restrained. I imagine the song is rather more difficult than it sounds in this effortless performance, for the long "e" of "Doreen" frequently falls on notes well in the upper register, and of all the vowels it is the most awkward to handle vocally. The saying goes among song writers that even Richard Strauss could not "get away" with the word "sheep" (for instance) falling on a note of any considerable pitch altitude. But the difficulty seems non-existent for Miss Case. I imagine that *The Little Red Lark* is a genuine Irish folksong. It has the authentic ring, and a wild poignancy. A very moving song and beautifully sung; It deserves cordial commendation. May Miss Case give us more of the folksongs she sings so well. Irish and Scotch folklore alone provide a vast and almost untouched mine of musical gold.

Chamber Music

Columbia 1953-D (D10, 75c) Negro Spirituals (arr. Held)—Deep River and Nobody Knows de Trouble I've Seen, played by the **Musical Art Quartet**.

Held's transcriptions are free from over-elaboration; they stick close to the string quartet idiom while retaining much of the solo and response quality of a Negro vocal quartet. The Musical Art Quartet gives restrained performances that capture the appropriate note of sincere, simple devoutness. The recording is good and the string tone very pleasing to the ear. There is a real need for string quartet records that strike so happy a medium between superficiality and a complexity beyond the grasp of the musical novice.

Light Orchestral

Brunswick 4462 (D10, 75c) Herbert: Badinage, and von Blon: La Danseuse, played by the **Brunswick Concert Orchestra**.

Deftly turned performances, well recorded. A pleasing little salon disk.

Brunswick 4442 (D10, 75c) Thome: Simple Aveu, and Furber-Gordon—The Far-Away Bells, played by the **A & P Gypsies** under the direction of **Harry Horlick**.

The playing is quite sonorous but rather too thoroughly sentimental, particularly in *The Far-Away Bells*.

Brunswick 20090 (D12, \$1.00) Follow Thru Medley and Hold Everything Medley, played by **Al Goodman's Orchestra** with vocal refrains by **Zelma O'Neal** and **Dick Robertson** respectively.

Al Goodman boasts a clever orchestra and together they give very spirited performances of these popular operetta medleys. The vocal choruses are brief, and although Miss O'Neal sings fetchingly, the playing is the feature of a pleasing and effective popular record.

Edison 14039 (D10, 75c) Softly as in a Morning Sunrise and Blue Hawaii, played by the **Hotel Commodore Ensemble** under the direction of **Bernhard Levitow**.

This record packs a powerful surprise punch. One is all prepared for the usual salon trio at its sloppiest, but what one finds is a first-rate little orchestra playing what are virtually miniature light symphonic poems! The arranger should surely be given label credit, for it is to him far more than to the original composers of these more or less popular songs that the admirable effect of these transcriptions is due. The playing is sonorous with broad pleasing tone, the conducting is musicianly, and the recording is excellent. A rare combination of virtues in a disk of this type. May we have many more on this model!

Columbia G-50169-D (D12, \$1.25) Johann Strauss: Artist's Life and Wiener Bonbons Waltzes, played by **Dajos Bela's Symphony Orchestra**.

Here we are back in the light symphonic classification again, but we do not find Dajos Bela at his best or indeed very near it. The performances are over-forcible and coarse and the recording heavily amplified.

Odeon 3265 (D12, \$1.25) Hall: Wedding of the Winds Waltz, and Waldeufel: Goldshower Waltz, played by **Edith Lorand's Orchestra**.

Miss Lorand, however, is close to her usual standard of smooth, competent waltz playing. Not a particularly impressive disk, but a pleasing one.

Odeon 3539 (D10, 75c) Fall: The Divorcee—Medley, played by **Dr. Giuseppe Becce** with his **Terra-Symphony Orchestra**.

Becce's releases are all too rare. He has a light and lively hand for Viennese operettas and a skillful orchestra. Leo Fall's *Divorcée* provides stimulating material here, not unworthy of Viennese traditions. The medley is cleverly arranged and the performances free from affectation.

Victor 22051 (D10, 75c) Molloy: Love's Old Sweet Song, and de Koven: Oh, Promise Me, played by the **Victor Salon Group**.

The Victor Salon Group is described as a "little brother" to the Victor Salon Orchestra. Trombone, steel guitar, and cornet take the principal melodies here. The readings are ultra-emotional.

Victor (International list) V-50012 (D12, \$1.25) Tales of Hoffman—Potpourri, played by **Marek Weber's Orchestra**.

A very competent potpourri recording well up to Marek Weber's usual high standard.

Victor (International list) V-50013 (D12, \$1.25) Lehar: Eva Waltz, and Ivanovici: Carmen Sylva Waltz, played by **Nat Shilkret** and the **International Orchestra**.

Mr. Shilkret adds to his waltz series rather infrequently of late. These are good energetic waltzes, effectively if rather inflexibly played.

Band

Victor 22061 (D10, 75c) Meacham: American Patrol, and Sousa: Semper Fidelis March, played by **Rosario Bourdon** and the **Victor Military Band**.

The band is not a large one, but it plays with the crisp force and snap that are so characteristic of Bourdon's conducting. The recording is admirably clear. This is an example of many records of its type, seemingly expressly designed for electrical reproduction. They sound well on an ordinary phonograph, but markedly better on an electrical instrument. Clarity rather than sonority is apparently the aim of the recorders, and in consequence the electrical reproducer supplies the missing sonority, while the disk's extreme clarity prevents it from sounding fuzzy as many sonorously recorded disks do when they are heavily amplified in reproduction. This is particularly true of many Brunswick records, especially band pieces, and it is impossible to estimate their full merits until they have been heard electrically reproduced.

Odeon (Italian list) 86028 (D12, \$1.25) Rigoletto—Selection, played by the **Minichini Italian Royal Marine Band (G. Lo Scialpo** cornet soloist).

This release is one of the best of the Minichini band's long Odeon series. The performance here is brisker and more precise, and there are fewer exaggerated Italianate mannerisms in the solos. Gradually the standard of best Republican Guard Band disks is being approached—but there is still considerable progress to be made.

Victor (International list) 35971 (D12, \$1.25) Boito: Mefistofele—Prologue and Selections (arr. Creatore), played by **Creatore's Band**.

Creatore begins to sound more like himself here. Perhaps his recent releases gave him inadequate material for his talent; at any rate, they have been very uncharacteristic. The Mefistofele music contains some big moments and Creatore plays it impressively. His arrangements are not exceptionally striking, but the playing is forceful and the recording very clear.

O.C.O.

Imported

H. M. V. C-1655-6 (2 D12s) Mozart: Eine kleine Nachtmusik, played by **John Barbirolli** and his **Chamber Orchestra**. (Available through the American importers.)

The Mozart takes three sides. On the fourth Barbirolli conducts a **Hornpipe** of **Purcell**.

Barbirolli is a sort of Messiah among the younger British conductors and if he bears success as intelligently as he has borne the trials of establishing a name, he should amply fulfil all the brilliant expectations that are prophesied for him. His admirable work with the N. G. S. orchestral records of a season or two ago will be remembered with pleasure by American phonophiles. He brings to Mozart an alert touch and invigorating spirit. His reading makes us remember that the work was intended for out-of-doors performance. The recording is a little hard, or possibly the string playing is a little too brisk and keen. A soft needle will be advantageous and even then there may be a shade of warmth lacking, especially in the Romance. But it is charming music in a healthily spirited performance. The Purcell Hornpipe is a delightful piece; why cannot we have more of his music on records? To our loss, Purcell is seldom heard in this country except on the phonograph.

H. M. V. D-1507-9 (3 D12s) Elgar: Violoncello Concerto, Op. 85, played by **Beatrice Harrison** with **New Symphony Orchestra** under the direction of **Sir Edward Elgar**.

No other 'cello player approaches anything like Miss Harrison's peculiarly individual tone coloring and style.

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In her hands the instrument sings with an exotic, bewitching voice. There is something strangely decadent and yet irresistibly fascinating about it even when, as here, it is employed in the exposition of music from which such qualities are far removed. I doubt if there is any other recording artist (instrumentalist, at least) the mere sound of whose playing evokes so powerfully in the mind's eye the musician herself. An unanalyzable musical personality,—but one that has given us rarely distinctive phonographic treasures.

Miss Harrison is associated with Elgar's 'cello works no less closely than with those of Delius. Her concert version of this concerto is the definitive one and has already been recorded in abbreviated form and acoustically for H. M. V. The re-recording is also made under the composer's direction and to one not very familiar with the work it seems an ideal performance in every respect. It is a notable piece of recording as well: realistically reverberant, but not to excess, and amazingly flexible. Abruptly contrasted pp's and ff's come off with dazzling success. The work calls for extreme delicacy for the most part, but makes sudden and imperious demands for great power, and not only the players but also the recording meet the severe test brilliantly.

Elgar's music is not congenial to me nor to many Americans. The fact is curious and must be accounted to some quality or combination of qualities in the man himself rather than his nationalism, for many Americans are by no means insensible to the far more intensely national feeling in Delius' music. Vaughn-Williams, Holst, Bax, and more recently Walton (with his lusty ultra-British overture *Portsmouth Point*) do not lack a generous measure of American appreciation. But Elgar, that is the greater Elgar, the composer of *Gerontius* and the symphonies, rather than the *Pomp and Circumstance* marches, never quite takes hold. Perhaps we do not hear his best works often enough or well enough played. The testimony of this concerto makes me think so. At first I was beguiled by Miss Harrison alone, but gradually the music itself began working under my skin. As in the *Enigma Variations* there seemed a lack of staying power; Elgar turns restlessly from idea to idea, seldom succeeding in exploiting their full potentialities. I missed the feeling of inevitability, that is one of the tests of true greatness. But with other hearings I have become very unsure. There are magical moments here; the work has firmly knit construction—yes, perhaps even inevitability—of its own. The 'cello is written for with inspired skill and every bar "sounds,"—has an unmistakable significance. I begin to waver. If I hear more of Elgar's music like this I certainly shall fall. The work needs no recommendation to non-Elgarites, but those unfamiliar with or anaesthetic to his music should hear it carefully. They are likely to share my experience and it is a pleasurable (and valuable) one.

H. M. V. C-1662-3 (2 D12s) Ravel: Introduction and Allegro (Septet), played by the **Virtuoso String Quartet** with **J. Cockerill** (harp), **R. Murchie** (flute), and **C. Draper** (clarinet). (Available through the American importers.)

The Ravel takes three sides. On the fourth the Virtuoso String Quartet plays **Frank Bridge's Third Novelette**.

This Septet was probably the first example of modern chamber music to appear on records in this country. Ravel conducted the work himself, Murchie and Draper were among the players, and the recording was Columbia—acoustical, of course. A courageous release; many termed it foolhardly, claiming that the work's popular title, "*Harp Septet*," would mislead purchasers into thinking they were to hear seven harps, as in those grandiose movie-house entr'actes where a whole fleet of silver harps swims across the stage while their angelic harpists scratch away—in approximate unison—at the *Tales of Hoffman Barcarolle*. Ravel's art has little in common with such inflated spectacles. His writing here, as elsewhere, is lean, adroit, and pointed. The Septet is a characteristic work and an attractive one; those who like his string quartet and piano sonatine will find it stimulating although by no means deeply moving. The electrical recording gives it a better chance to sound out. Ravel's scoring is bold and assured and comes off very effectively in both performance and recording. An apt work to bridge the gap between string quartet and orchestral literature. Chamber ensembles of

this type are good to study and to hear. The Bridge piece on the odd side is for string quartet alone. It is played with such liveliness that it almost sounds as if it really were about something in particular.

H. M. V. C-1661 (D12) Liszt: Hungarian Rhapsody No. 14, played by **Mark Hambourg**. (Available through the American importers.)

Hambourg takes this blatant music with a will and rather too seriously. He is none too careful of his tone quality and the somewhat hard recording does not help him in this respect. A good enough record of the piece, but nothing for the phonograph to boast about.

EDISON-BELL SPECIAL LIST

A large batch of "International" records has been sent to the Studio for review, among which are several disks of considerable significance and general interest. As they are available in this country only through the importers they have not been listed in the regular review classifications, but are considered here en masse. The English prices are four shillings, sixpence for the twelve-inch disks; three shillings for the ten-inch disks (both under the "Electron" label), and one shilling, threepence for the eight-inch disks ("Radio" label). These last records are particularly interesting; despite their size their playing time seems fully equal to that of an ordinary ten-inch disk and the recording is certainly in no wise inferior. I have seen similar small-sized records in this country ("*Marathon*"), but they were given up to popular music exclusively, while the Edison-Bell "Radio" repertory contains some decidedly worth-while music.

Operatic

The accompaniments are piano only except where otherwise specified. They are all very competently played and for that reason preferable—to my mind—to the average orchestral accompaniment of no great character or even of competence. On the eight-inch disks **George Losonczy**, bass of the Budapest Royal Opera House, does capably with the *Pagliacci Prologue* (SH 1023), and *Mefisto's Monologue and Serenade* from "*Faust*" (SH 1019). At the age of twenty-three he is a singer to be watched, for his talents display both unusual promise and sound training. (Both records are sung in Hungarian.) **Sandor Sved**, baritone with the Budapest Opera, gives sturdy Hungarian versions of *Hamlet's Monologue* (Thomas) and *Count Di'Luna's Aria* from *Il Trovatore* (SH 1022). On ten-inch records I like best **Erzsi Radnay**, mezzo-soprano with the Budapest Opera, who has a fine recording voice, very pleasing in quality, and who gives spirited performances (in Hungarian) of the *Habanera* and *Card Song* from *Carmen* (H 1017), an *Aria* from *Massenet's Le Cid* and *Voi lo sapete* from *Cavalleria Rusticana* (H 1016). **Endre Rosler**, tenor with Budapest Opera, does bold, clear versions of the *Carmen Flower Song* and *Poldini's Kalman Diak Dala* (H 1107), and with **Radnay** gives a sound performance of *Amneris-Thadames* duet from Act IV of *Aida* (H 1018). **Robert Primozic**, tenor with the Budapest Company, but singing in Italian, hardly musters up sufficient bravado for *Figaro's Song*, but the *Rigoletto* aria on the other side is pleasing (X 532, twelve-inch, orchestral accompaniments). Mmes. **Tinka Fescl-Polla** and **Gjungenac-Gavella**, of the Zagreb Opera House (Jugo-Slavia) but singing in Italian, give competent performances on their separate sides of 527 (twelve-inch, orchestral accompaniments). The former sings *Caro Nome* from *Rigoletto* and the latter *Mimi's arias* from *La Bohème*. **Joseph Rijavek**, tenor with the Berlin State Opera, sings arias from *La Bohème* and *Rigoletto* on Z 1081 (ten-inch orchestral accompaniments), and **Gyula Toronyi**, tenor with the Budapest Opera, sings *Celeste Aida* and *Rodolfo's Aria* from *La Bohème* on VH 1025 (twelve-inch). Both possess strong sure voices and sing with ease and force.

Songs

Madame **Maria Izar**, a Russian mezzo-soprano, accompanied by **M. Graf**, pianist, has three ten-inch disks of "*Russian Romances*"—characteristic plaintive or dance-like songs that I find very charming indeed, both in themselves

and in Mme. Izar's graceful manner of singing them. The pieces are Opince and Dorinta on R 1245, Clopotul and Romanca Rusa Iamsic on R 1246, Saciile Plangatoare and Petrecere La Tara on R 1247. All are very clearly recorded and Mr. Graf's accompaniments are excellent. If I were to choose one record it would be the first: Opince is a delightful light song, and Dorinta is more elaborate and sung with deeper feeling. There are also three ten-inch disks of Yiddish songs by **A. Feinstein**, Bucharest tenor (piano accompaniment): Al Tischlichen and Wigenlied on R 1187, Matirnedner and Mi Chitca on R 1188, Mai Cu Maschecu and Die Mezinkei on R 1189. Feinstein has a smooth flexible voice, much more pleasing in the ordinary musical sense than most of the Yiddish singers I have heard. Although I am not sure, I imagine that the selections given here are romances rather than ritual songs.

Piano

Louis Kentner of Budapest plays on two twelve-inch, one ten-inch, and one eight-inch disks, any one of which is sufficient to prove him a pianist not merely of the technical competence that is expected today, but unusual individuality and character, and a flexibility of style that is very much out of the ordinary. I like particularly his unpretentious manner. He has none of the aloof self-sufficiency of so many concert pianists who play as they were conferring a favor on both composer and audience, but a keen and I suspect witty air that stamps him at once—even through the so-called impersonal medium of the phonograph—as a real personality. The recording of the piano tone is excellent and the pieces refreshingly off the beaten repertory except for Chopin's *Fantasie-Impromptu* and *A flat Impromptu* (X 543, twelve-inch), and he spices their familiarity with his individual reading. His *A flat Impromptu* is quite the most graceful performance I have ever heard on records, and the *Fantasie-Impromptu* is almost equally as good, although personally I prefer greater storminess and sweep in the allegro sections. For contrast both musically and in style of playing are both sides of a twelve-inch disk (VH 1052) given up to selected variations from the Paganini-Brahms Variations, one of the most difficult works in piano literature but whose intractability holds no terrors for Kentner. His performance is on the hard side, keen, and very pointed. On H 1050 (ten-inch) he plays an odd March in E flat by Dohnanyi and Kodaly's Maroszeki Dances—a brisk, Graingeresque Hungarian dance preceded by a sort of quiet prelude. An unusually interesting record, and as far as I know, the first recorded example of Kodaly's writing. On the eight-inch "Radio" record Kentner gives bright performances of two Debussy Preludes, the witty General Lavine and Minstrels.

Light Orchestral

There are a number of eight and ten-inch disks by Hungarian Gypsy Orchestras and a famous Bucharest ensemble, **Jean Marcu's Roumanian Orchestra**. The latter is an organization similar to that of Edith Lorand, Marek Weber, etc., and Marcu himself plays the violin very suavely indeed. I liked best Léon's waltz—Marie and lively fox-trot—Ah, Dear Lia on R 1021, two very pleasant light performances. Some of the others are Ramona and Una Lacrima (R 1122), Exile d'Amour and Creola (R 1123), Gitana and Plaisir d'Amour (R 1084), etc.

SPECIAL HOMOCORD LIST

A batch of **Homocord** records, the first to reach the Studios since the early days of the electrical era, has been sent in for review by one of the American importers. The works are mostly by modern composers and many of them are attractively off the beaten track of the phonographic repertory. One of the artists is well-known in this country, **Mieczyslaw Munz**, an excellent pianist and one whom it is a pleasure to welcome to the recording ranks. His first ventures are Ravel's *Piece en forme de Habanera* and Scriabin's *Etude in C sharp minor*, Op. 2, No. 1. The latter piece has recently appeared in both the Victor and Brunswick lists, but the former is here recorded for the first time—as a piano solo, at least (it has been recorded in France as a saxophone solo). Munz does well, of course, with both pieces, although he might have allowed himself a shade

more of sentiment in the appealing Scriabin lyric. The Ravel piece is done with delightful delicacy, and the recording is good in both (Homocord 4-2885, ten-inch).

The other two ten-inch disks are both played by **Richard Zöllner**: Scriabin's *Waltz*, Op. 38, and Roland Bocquet's *Souvenir* on 4-2378; Scriabin's *Grosse Etude*, Op. 8, No. 2, and Rolf Schubert's *Haschischträume* on 4-2377. I much prefer the first of the two disks. The waltz is an effective piece and Bocquet's *Souvenir* turns out to be not the sentimental trifle one expected, but a nostalgic reminiscence in semi-modern idiom and of genuine worth. It arouses the desire to hear more of Herr Bocquet's music. The Scriabin study is a noisy, inconsequential effort, and the hashish dreams of Rolf Schubert sheer empty fumbling without either ideas or form. The recording and Zöllner show to much poorer advantage than in 4-2378—which is a disk well worth hearing and having.

There are five twelve-inch disks, with one exception of intense interest. The exception is 4-8926, whereon **Michail Gitowsky** sings very heavy bass versions of *Ein jeder kennt die Lieb' auf Erden* from Eugen Onegin and *Wenn ew'ger Hass* from Die Jüdin (La Juive). Gitowsky possesses an imposing voice, but it is far too ponderous and inflexible for arias like these. On 4-8902 **Josef Schwarz**, pianist, plays Schumann's *Papillons*, Op. 2, recorded here for the first time, I believe. The version is in two parts and apparently complete. Schwarz is perhaps a little unbending for these gay and kaleidoscopic fragments, but one's pleasure at hearing them on records at last prevents one from being too critical. On 4-8901 Schwarz accompanies **Boris Schwartz** (his brother?) in a two-part version of Corelli's *La Follia*. This is a record for every collector of violin records to hear without fail. Obviously Boris Schwartz ranks high among violinists. His tone is remarkably lustrous and silken, and yet his firm energetic playing avoids the slightest suggestion of that over-ripeness that renders many fiddlers so objectionable. Moreover he plays with magnificent intensity and aplomb. A man to be watched!

On 4-8897, Professor **Ernst Hoffzimer** plays Debussy's *La Cathedral engloutie* and *La Soirée dans Granade*, brilliant versions, but a little too heavy for most tastes, I think. The remaining disk is the gem of the lot, for it brings back **Walter Gieseke** in a re-recording of his old Homocord versions of Debussy's two *Arabesques*. Here the recording of the piano tone is at its peak, although Gieseke's tone would surely retain its tonal beauty no matter what the recording might be. Why is not this admirable artist, whose playing is so exquisitely adapted to phonographic reproduction, heard more often on records? Here his playing is something not to be missed by any student of recorded pianism. For good measure the Homocord Company gives us Gieseke's autograph engraved on the smooth portion of the disk, a custom that dates from the earliest days of the phonograph and one that deserves to be revived more frequently!

R.D.D.

Popular Vocal and Instrumental

Columbia leads the field this month with one of the best of Willard **Robison's** master disks. Accompanied by his own **Deep River Orchestra** he sings Handy's *Beale Street Blues* and *Harlem Blues* (1948-D). Both are distinguished by singing and playing of ineffable tonal loveliness, and the *Harlem Blues* has a haunting theme worthy of a place among the best of the spirituals. Indeed one phrase in particular must surely stem from Negro folksong; it cannot have been "composed", even by the composer of *St. Louis Blues*. As always Robison's enunciation is a model of clarity, and on all counts the record is to be given the liveliest recommendation. **Ethel Waters**, who has been heard on so many good disks recently, releases two this month, 14458-D and 1933-D. The former is listed in the race classification, and there is more talking—and philosophy than singing in *Better Keep Your Eye on Your Man*; the coupling, *Long Lean Lanky Mamma*, is amusing and

exemplifies Miss Water's excellent diction. On 1933-D the songs are Waiting at the End of the Road (from the film "Hallelujah") and Traveling All Alone, the former a little too pretentious, but the latter very sad and moving. Lee **Morse's** release is 1922-D with Moanin' Low and Sweetness sung in her best and most characteristic manner. Pete **Wooley** leads the popular songsters with sprightly versions of Beautiful and Smiling Irish Eyes, sung to deft accompaniments (1926-D), and Bessie **Smith** tops the blues singers with Take It Right Back and Nobody Knows You When You're Down and Out (14451-D). Both have smooth accompaniments and the latter piece contains more than a modicum of philosophy.

Among the remaining **Columbias** are Maurice **Gunsky's** Sing a Little Love Song and If You Believed in Me (1918-D), and My Song of the Nile and How Am I to Know (1950-D). My Song of the Nile is less exaggerated sentimentality than the rest. Art **Gilham** also has two releases, 1919-D and 1944-D, exercising his whispered pianism on True Blues and Two Little Rooms in the first, and On the Alamo and Tell Me There's Hope for Me on the latter. The last-named piece shows a very marked **Ted Lewis** influence. Frankie **Marvin** sings easy-going versions of A Happy Go Lucky Boy and Land of the Sunny West (1941-D); Roy **Evans** offers his Lonesome Yodling Blues again (1934-D); **Ford and Glenn** warble Where the Sweet Forget-Me-Nots Remember and It Don't Mean a Thing Without You; and the Dan **Hornsby** Novelty vocal quartet has a quite amusing nonsense song, Hinky Dinky Dee, paired with an old-timer, Take Me Out to the Ball Game, on 15444-D.

Victor promotes Fats **Waller** from the race to the domestic lists and features his piano versions of Love Me or Leave Me and I've got a Feeling I'm Falling (22092). The arrangements are interesting, and forceful, and the recording very powerful. The **Happiness Boys** offer their familiar nonsense song, Who Cares Anyhow, coupled with She Has a Little Dimple on Her Chin (22087). The "novelty" accompaniments are not misnamed and are quite interesting to boot. Paul **Oliver** displays his very pleasing voice in 22091; Mem'ries of One Sweet Kiss is smoothly effective, but even the voice cannot prevail against the banality of When You Come to the End of the Day. **Helen Kane** re-works her familiar material in He's So Unusual and I'd Do Anything for You (22080); both will be liked by her devotees. Johnny **Marvin** has a neat Little by Little on 22076, and even although the coupling, Every Day Away from You, is very much of a sobsong, he makes it not only bearable, but quite pleasing. For the rest there are **Miller and Farrell** in Lovable and Sweet and Where the Sweet Forget-Me-Nots Remember (22078), Gene **Austin** in Ain't Misbehavin' and Peace of Mind (22068), Jesse **Crawford** in movie organ versions of My Sin and Singing in the Rain, Jimmie **Rodgers** in characteristic yodel pieces on V-40072, and **Seagle and Stokes** singing sacred songs to parlor organ accompaniments on 22060.

The **Okeh** list is largely devoted to southern and race releases, but special mention goes to Wilton **Crawley**, making a welcome reappearance in his own Wishing and My Perfect Thrill (8718); again the singing and clarinet playing are literally incomparable. Wishing is a very soulful and touching morceau. For novelty there is a remarkable disk by one **Barnyard Steve** (45366). The Arkansas Bill Green, a square dance played on the jew's harp, is not out of the ordinary run of Southern records, but the barnyard imitations on the other side are decidedly amusing. Most effective are the homeless puppy, the hungry hog, and the surprisingly beautiful mocking bird—the latter with as soft a pianissimo as has ever been heard on records. The **Four Deauvillers** give neat versions of If I Were You and In the Hush of the Night, sung in the best modern vocal quartet style, on 41284, and Goebel **Reeves** has a two-part dialogue with yodels—The Drifter—on 45365.

Edison features a salon violinist, Walter **Mayo**, accompanied by his own ensemble, who is by far the best of his kind. The soloist's tone is ultra-smooth without approaching the over-ripeness that is so unpleasant in most fiddlers of this type. The accompaniments are deft and the performances as a whole smooth without being antagonizingly sentimental. Pagan Long Song and Don't Hang Your Dreams on a Rainbow (14040), My Heart is Bluer than

Your Eyes and The Song I Love (14013), Love Divine and My Dream Memory (14052), are the pieces, the last two with humming and singing by the **Frohne Sisters**. Eva **Taylor**, whose title of Queen of the Moaners is not unjustified by her fine voice, sings West End Blues and Have You Ever Felt That Way? on 14046; the singing is splendid but for once Clarence **Williams'** accompaniments are not exceptionally brilliant. Frank **Luther** brings back that roistering old salt, Barnacle Bill, in a second instalment of his adventures with the "fair young maid-in" (20008); Peg-leg Jack on the other side is much less amusing. Among the rest, Jack **Dalton** indulges in mild wisecracking in My Wife is on a Diet and Bessie Couldn't Help It (14047), the **Rollickers** sing Lonely Little Cinderella and Song of the Sands without much animation (14026), the **Edisonsters** do well with Red Hair and Freckles and the Red Hot Trumpet (with amusing rural reminiscences) on 14043, and Sorrows and Tain't Nobody's Fault but My Own on 14019, Ermine **Calloway** gives mild imitations of Helen **Kane** in Do Something and What Didja Wanna Make Me Love You For? (14024), Billy **Murray** sings of Old Tia **Juana** and Cy **Pitkin** and the town band offer "hick stuff" on 14014, **de Leath** sings Honey and Reaching for Someone (14025), Phil **Dewey** sings my Song of the Nile to Frank **Munn's** coupling of Dream Mother (14027), the **Hawaiian Troubadours** offer characteristic fare on 14018, Walter **Scanlon** and Ernest **Hare** are heard in Smiling Irish Eyes and Believe Me That's Love respectively (14042), and J. Donald **Parker** warbles sweet versions of Miss You and At Twilight (14057).

Brunswick features Al **Jolson** in Gershwin's Liza which he sang at the opening of Show Girl to his wife's tap-dancing; the coupling is One Sweet Kiss from "Say It With Songs," and both pieces are done in Jolson's more animated manner. Best of the popular songsters are Eddy **Thomas** in Maybe and After Thinking It Over (4449), Tom **Waring** in smooth cleverly accompanied performances of Here We Are and In the Hush of the Night (4441), Nick **Lucas** in My Song of the Nile and Ich Liebe Dich (4464), the **Inspiration Boys** in extremely sentimental versions of Sleepy Valley and Needin' You Like I Do (4477), and Chester **Gaylord** in Sing a Little Love Song and Out Where the Moonbeams are Born (4448). The best of the Southern series are 338, reviewed under novelty, and 4455, Frank and James **McCravy** in sweetly sad revivals of The Vacant Chair and The Bird with the Broken Pinion. Best of the race releases are 336, Dick **Justice** in Little Lulie and Brown Skin Blues; 4459, the **Dixie Stars** in Henry Jones and Sweet Mandy; and 7094, **Lovin' Sam** in I Ain't No Ice Man and Hot Dog Man,—not intended for family circle performance.

Novelty

Brunswick 338 (D10, 75c) **Comedy Sketch—A Mountain Boy Makes his First Record**, by Buell **Kazee**.

Kazee is one of the back-country banjoists featured in Brunswick's Southern releases. In this unusual two-part sketch he plays the part of a very green hill-billy "musician" up to the city to make his first record for "Mr. Brunswick." The talking and brief bits of playing will undoubtedly please the vast public for hill-billy disks, but the record has interest for the general record buying public in the sidelights it throws on the details of making records. Something quite out of the ordinary, and worth hearing.

Columbia 1929-D (D10, 75c) **Foolishments** and **Esau Buck**, comedy sketches by **Moran and Mack**, "The Two Black Crows."

Another little disk to keep Black Crow enthusiasts happy until the long-awaited talkie, "Why Bring That Up?," finally arrives. Foolishments is characteristic fare, not as funny now as once, but still well above most comic sketches. Esau Buck presents Mack solo in a virtuoso piece of tongue-twisting that makes one dizzy just to listen to.

Dance Records

Merit as well as courtesy ensures first place on the extensive **Victor** list to British importation, Jack **Hylton's** Band in I Lift Up My Finger and I Say "Tweet! Tweet!"

and Laughing Marionette (22067). Hylton is a prime favorite in England and if this record in any fair criterion, deservedly so. Laughing Marionette is a first rate virtuoso performance, and I Lift Up My Finger delightfully amusing as well as highly danceable and exceedingly catchy. The recording is very realistic, but the extreme reverberation is apt to cause groove-jumping unless the record is carefully handled. A sure winner. Among the regular **Victor** bands, **Leo Reisman** is at his best in Can't We Be Friends and Evangeline on 22070, both with fine fiddle and piano work and very pleasing tone. Liza and Do What You Do (from Show Girl) strike me as less effective, although the songs themselves are better and Reisman's performances have considerable originality (22069). The **Coon-Sanders** orchestra does the best version of And Especially You I have heard to date; the Sousaphone playing calls for special comment. (22077—on the reverse Jean **Goldkette** has a nice version of Birmingham Bertha). The Coon-Sanders band also has a sonorous Flippity Flop on 22089, coupled with Ben **Pollack's** fair True Blue **Lou. Pollack** is heard alone on 22071 (Wontcha? and In the Hush of the Night), and in Bashful Baby, coupled with **Arden and Ohman's** I've Waited a Lifetime for You (22074). Wontcha? is Pollack's best piece; the others are fair. **Ohman and Arden** are best in their piano interludes. **Henry Busse** does neat versions of Beautiful and Sweethearts' Holiday—the latter with timely comments on the evening parking problem (22086). **Rudy Vallee** offers Me Queres and On the Alamo (22084), Pretending and Where Are You Dream Girl? (22062). Pretending is played with more animation than one expects from Vallée, and Rudy himself distinguishes his otherwise undistinguished choruses by inserting one in Spanish in Me Queres. The piano work calls for praise here. **George Olsen** plays very vigorous and full-blooded versions of If You Believed in Me and Song of the Moonbeams on 22065, and less striking but neat performances of The Moonlight March and Out Where the Moonbeams are Born on 22063. The title announcements, quaisi radio should be noticed. The **All Star** orchestra has an interesting version of Waiting at the Eng of the Road, coupled with the **Troubadours'** smooth Song of the Nile on 22073. **Johnny Johnson** is not particularly outstanding this month in Marianne and Just You Just Me (22085). Two disks are worth singling out among the Southern series, V-40113 and V-40111. On the former **Billy Hays** plays a peppy Do You Believe and a slow catchy I've Got to Have a Mamma Now, with an amusing chorus in the modern philosophic vein. On the latter **Doc Daugherty's** band displays some natty fiddle and piano playing; the former made me think for a moment of Joe Venuti—surely lively praise.

Louis Armstrong wins undisputed first place on the **Okeh** list with two of his best disks, both of which are issued in the race and also in the regular series. All the selections are from Connie's "Hot Chocolates": Black and Blue and Ain't Misbehavin' (41276, also 8714), That Rhythm Man and Sweet Savannah Sue (41281, also 8717). All are excellently done, featuring characteristic celesta and trumpet playing, and Armstrong's own inimitable husky, breathless, heart-felt singing, perhaps at its very best in the genuinely moving Why am I so Black and Blue? Not far behind comes faithful **Miff Mole**, this month with Moanin' Low and Birmingham Bertha (41273). The latter is particularly good, with the trombone and piano work that make Miff's records always worth hearing. The **Dorsey Brothers** have two releases, 41272 (Your Mother and Mine and Singing in the Rain) and 41279 (Maybe, coupled with Smith **Ballew's** fervent Miss You). All make pleasant listening and dancing, but are not exceptionally notable. A new orchestra, that of **Sunny Clapp**, does very nice work with Bundle of Southern Sunshine and I Found the Girl of My Dreams (41283). The arrangements are not particularly original, but the playing is restrained and quiet, with fine sustained tone, and the pieces smooth and attractive. An excellent disk for those who like dreamy dance music. **Smith Ballew** is heard again on 41282 in Just You Just Me and Blond the former quiet yet animated, and the latter sprightly, with a good vocal chorus. **Morelli's Bohemians** are very faintly humorous in Joe College, coupled with You Laughed When I Told You I Loved You; **Sannella's** Novelty Salon Orchestra is rather dull—except for **Smith Ballew's** choristing—in Ich Liebe Dich and At Close of Day (41278); the **Carolina Club** provides mild versions of Am I a Passing Fancy? and Do Something (41277—featuring a prominent

violin obbligato); and **Troy Floyd** brings out a new record of his two-part Shadowland Blues, sad, wailing, and very sonorous (8719).

The **Campus Cut-Ups** top the **Edison** list with very hot, complicated versions of I'm the Medicine Man, for the Blues and Campus Rush, the latter with some marvelous work by the clarinet choir (14044). **B. A. Rolfe** keeps up his good work with Why Can't You and Spanish Doll. The former is coupled with **Phil Spitalny's** neat So Sentimental (14048), and the latter with the **California Ramblers'** smooth Wishing and Waiting for Love. **Spanish Doll** features some good accordion playing, but Why Can't You is a little dance masterpiece, neither too hot nor too sweet, highly danceable, with a fine variety of effects, and an interesting accompaniment to the vocal chorus. The **Piccadilly Players** do capable versions of two good songs, Walking with Susie and Susianna on 14020; the **California Ramblers** offer conventional oriental stuff in Broken Idol, but the coupling, Song of the Blues, is much better—their most successful Edison release I have yet heard (14045); finally come the **Piccadilly Players** again, this time with a sprightly, very catchy You Ought to See My Baby, coupled with Ev'ry Day Away from You (14038).

For **Columbia** the **Cavaliers** play quiet waltzes, Sleepy Valley and Recollections, on 1921-D; the **Charleston Chasers** do fine work with Lovable and Sweet and Red Hair and Freckles, both featuring deft piano, percussion, and double bass playing, to say nothing of the trumpeting (1925-D); **Merle Johnson's Saxophone Quartet** is surprisingly interesting in Baby Where Can You Be and Do Something,—fortunately there is not too much legato playing (1923-D); the **Ipana Troubadours** do well with a spirited Hang On to Me and a more songful Just You Just Me, both good songs (1920-D); **Lombardo's Royal Canadians** give restrained performances—distinguished by delicate wood wind playing—of Why Did You? and You Belong to Me (1927-D); **Fred Rich** does fairly well with Wishing and Waiting for Love and Tip-Toe Through the Tulips (1924-D); the **Cliquot Club** is rather colorless in There Must Be Somebody, but brisker in Marianne (1936-D); **Ben Selvin** offers a very nice How Am I to Know coupled with a smooth performance of I've Waited a Lifetime for You (1937-D); **Ernie Golden** is pretty good in Hello Margot! and Satisfied (1939-D); the **Knickerbockers** do very well with the Song of the Blues and Song of Siberia, both interesting pieces effectively played (1940-D); **Paul Specht** gives very songful versions of The Album of My Dreams and The World's Greatest Sweetheart (1943-D); **Ted Wallace** is rather colorless in Huggable Kissable You and Sweethearts' Holiday (1938-D); **Ferara's Golden Hawaiians** provide better ukulele stuff than the ordinary in Singing in the Rain and Song of the Nile (1942-D); **Larry Stry** gives graceful, salon performances of It's You and Somebody Mighty Like You, featuring some good string playing (1949-D); the **Ipana Troubadours** are heard again in a powerful Too Wonderful and a lively Steppin' Along (1947-D); **Paul Whiteman** is much more interesting than of late in Oh Miss Hannah (a very attractive song) and a re-played version of his famous China Boy (1945-D); and finally, the **Mound City Blue Blowers** provide hot, terribly strident performances of Indiana and Fire House Blues (1946-D).

Brunswick provides a number of winners this month, led by the best **Nichols** disk in many moons—the **Five Pennies** are rapidly approaching their old form: A Pretty Girl is Like a Melody and Alice Blue Gown, both good, but the former particularly so (4456). The **Cotton Pickers** offer a very peppy and sonorous No Parking! coupled with a slower St. Louis Gal (4440); the **Kansas City Stompers** also go in for high speed virtuoso playing in Good Feelin' Blues and Shanghai Honeymoon, interestingly scored and brilliantly played (7091); **Abe Lyman** gives a bouncing version of Suzanna (not Susianna—another and better song), coupled with a performance of Junior that makes the very best there is to be made of that piece (4423); **Ray Miller** plays someone's Falling in Love and You Want Loving smoothly and with very nice orchestral tone; the **Regent Club** offers very soulful versions of Mistakes and If We Never Should Meet Again (4473); **Arnold Johnson** does fairly well with Pretty Little Maid of Old Madrid and I'm Doing What I'm Doing for Love (4453), but better in a full-voiced Don't Hang Your Dreams on a Rainbow,

coupled with the **Colonial Club's** Song of the Moonbeams (4452); Carl **Fenton** does a deft and spirited performance of When They Sing the Wearing of the Green in Blues—an attractive piece—with a more songful Love is a Dreamer (4466), and he also does well with smooth versions of The World's Greatest Sweetheart and Smiling Irish Eyes (4467); the **Club Ambassador** does extremely well with two singular pieces, Apex Blues and My Daddy Rocks Me With One Steady Roll, chorus and piano solo of special note (7096); the **Southerlands** are rather dull in highly ukuleled versions of Sweetheart of Sigma Chi and Southern College Medley (4454); the **Colonial Club** plays My Song of the Nile and If You Believed In Me with a good rich tone, but the arrangements are not particularly interesting (4486); Dan **Russo** offers very quiet, sentimental versions of Old Italian Long Song and Why Did You? (4439); **Barnes' Royal Creolians** play a very fleet but restrained If Your Thinking of Me coupled with a smooth but interesting version of Birmingham Bertha (4480); the **Regent Club** features the marimba rather strongly in Recollections and Where the Bab-Bab-Babbling Brook (4457); the **Jungle Band (Ellington)** has two remarkable pieces, Dog Bottom and Jungle Mamma on 4450—orchestral effects, wa-wa chorusing, the pianny solo, and Ellington's obsession for melodic formulae are all noteworthy; the **Six Jumping Jacks** provide a lively Piccolo Pete and Whoopie Hat Brigade (4457); Meyer **Davis** plays fair pseudo-oriental stuff in Song of the Sands (4472); and Bob **Haring** offers fair but not exceptional performances of the Moonlight March and Song of Siberia (4493), and There Was Nothing Else to Do, coupled with Meyer **Davis' That's When I Learned to Love You** on 4472.

—Rufus

Foreign Records

International. In the Odeon list **Dajos Bela's** transcription of I Kiss Your Hand, Madame, **Edith Lorand's** Goldshower and Wedding of the Winds waltzes, Dr. **Becce's** Divorcée Medley, and the duet from Act II of La Traviata are all reviewed elsewhere in this issue. In addition Odeon releases Toselli's Serenade and Drdla's Souvenir by **Dajos Bela's** Orchestra, featuring the conductor's own violin playing (3538), and two accordion solos by Emile **Vacher**, accompanied by piano and banjo (3540—Rose-Marie and In the Shops). **Columbia** lists three releases: 1211-F, Pagan Love Song and Let's Dance waltzes by the **Columbians** and **Novelty** Orchestra respectively; 12112-F, First Love and Sobbing waltzes by the **Novelty** Orchestra; 12113-F, Tesoro Mio and Colonel Bogey, xylophone solos by Victor **Sterling**. The following **Victor** releases are reviewed elsewhere in this issue: Boris **Doudounow** choruses by the **Royal Opera Chorus** and **Covent Garden Orchestra**, excerpts from Otello and Madame Butterfly by Margherita **Sheridan**, Mefistofele Selections by **Creator's** Band, Tales of Hoffmann Potpourri by **Marek Weber's** Orchestra, Eva and Carmen Sylva waltzes by **Shilkret's International** Orchestra. In addition, **Marek Weber's** Orchestra plays The Old Gang and Quack Quack tangos in rather colorless fashion on V-18, and **Pietro** offers accordion transcriptions of the Rigoletto Quartet and Mignon Gavotte on V-19.

Scandinavian. The following might be singled out for mention: **Columbia** 22-98-F, dances by **Jahrl's Nyhetskvintett**; **Columbia** 26094-F, patriotic songs by Einar **Waermo**; **Victor** V-24020, waltzes by the **Henschiens** Trio; **Victor** V-24019, sacred songs by John A. **Scott**; **Odeon** 19288, excellent singing by **Hjalmar Olsson** (unfortunately the composers' names are not given, but the songs are good ones); and **Odeon** 19289, foxtrots by the **Dajos Bela Dansorkester** with vocal choruses.

Slovak. **Columbia** features a two-part csardas by **Struhala's** orchestra (24117-F); **Odeon** features dances by the **Filova** and **Slovenska** orchestras (18070-1); the **Victor** leader is V-73001, a two-part Golden Wedding sketch containing an address by the Slovenian archbishop, Right Rev. **Hugo Bren**.

Spanish-Mexican. Among the **Brunswick** releases special mention goes to records by **Los Trovadores** (40684 and

40687), the Trio **Mexico Lindo** (40701 and 40740), **Los Anglo-Persians** (40716), Rodolfo **Hoyos**, baritone (40724, 40727, and 40731, and Pilar **Arco**s with Los Castillians in Spanish versions of Mean to Me and My Sin (40762), and songs by Lecuona on 40764. The **Columbia** leaders are 3658-X, marches by the **Columbia Mexican Band**, followed by songs by Creacion de Rita **Montaner** (3656-7-X), Gomez **Fierro** (3661-X), L. and J. **Segovia** (3662-X), etc. The unusually long **Okeh** list is topped by dance disks by the **Orquesta Mexicana** (16390), the **Orquesta de Cuerda del Sur** (16391), and the **Garza Orquesta Mexicana** (16385); songs and sketches are given on 16382-4, 16386-9. From the very long **Victor** lists the following should be singled out: 46384, very strange original songs by Tata **Nacho**, sung to effective piano accompaniments; 46352-3 and 46388 Spanish versions of popular musical comedy hits sung by Olga Medolago **Albani**; 46359, duets by **Cueto and Mejia**; and 46286, solos by the invariably admirable Margarita **Cueto**.

Turkish. **Columbia** is alone in the field with instrumental selections by **Zourna** on 32009-F, and popular songs by Haffouz Burhan **Bey** on 81006-F.

Ukrainian. The leaders are **Columbia** 27194-F, folksongs by Liuba **Wesela**; **Odeon** 15593, a two-part Lemko folksong by **Barna** and Company; and **Victor** V-21013, the debut-disk of Dimitri **Kozel**, a popular Ukrainian fiddler.

Italian. Gilda **Mignonette** sings Neapolitan songs by Valente on **Brunswick** 58182, and Italian songs on 58183; **Guarneri** sings original pieces on 58177; Rosina **Gioiosa** sings Sicilian songs on 58145; I. **Vesuviani** plays a polka and waltz on 58173; **Romito** sings tango songs on 58179; and Silvia **Coruzzolo**, soprano, sings Neapolitan songs on 58171. The **Columbia** releases 14476-F to 14480-F respectively by Enzo **Baccante**, Giuseppe **Milano**, Ria **Rosa**, John **Pezzollo**, and the **Columbia Italian** Band. The excellent Rigoletto Fantasy by the **Minichini** Italian Royal Marine Band (**Odeon** 86028) is reviewed elsewhere. The best of the remaining **Odeons** is 9457, brilliant banjo solos by G. **Vicari**, followed by accordion duets on 9459, and sketches on 9456 and 9458. The principal **Victor** releases are mentioned under International. The others include marches by the Banda **Rossi** (V-12061), instrumental trios by **Cusenza-Iardi** (V-12060), and dance music by **Morino** and his Orchestra **Veneziana** (V-12063).

Lithuanian. The leaders are **Columbia** 16139-F, folksongs by **Menkeliuniute** and **Stankunas**; **Odeon** 26101, polkas by the **Chicagos Lietuviu** Orchestra; and **Victor** V-14014, sketches by **Zuronas** and his Company.

Philippine. **Columbia** issues five disks featuring Clara de la **Rama** (3664-X and 3667-X), and Jose Mossegeld **Santiago** (3666-X, 3668-X, and 3673-X).

Polish. Special mention goes to **Odeon** 11435, dances by **Sosnowskiego's** Orchestra of Milwaukee; **Columbia** 18341-F, folksongs by Marek **Windheim**; and **Victor** V-16058, a sketch of the Polish flyers by Pawel **Faut**.

Porto-Rican. **Brunswick** 40752 is by **Los Reyes de la Pienaj Victor** 46363-4 are by **Canario** and his Company.

Roumanian. **Columbia** features a band record by the **Musica Scoalei Militarie de Infanterie No. 1** (31090-F).

Russian. The **Odeon** releases are 15112-3, the former fair choral selections by the **Russian Art Chorus**, and the latter robust contralto solos by Vera **Smirnova**. **Columbia** offers folksongs by Liuba **Vesiolaya** (20280-F), comic songs by Lucy **Dontzoff** (20181-F), and dances by the **Krestyanskyj** Orkester.

Arabian-Syrian. **Columbia** is alone with a two-part popular song by Zaki Effendi **Murad** on 26-X, and Canouns by Aly Effendi El **Rachidi** on 27-X.

Bohemian. **Odeon** lists dances by the **Bacova** and **Hudba** orchestra on 17359 and 17360, and songs by Voytech **Martinek**, tenor, on 17361. For **Columbia** the **Saxofon** orchestra plays folksong transcriptions on G-139-F, and the **Fiserova** Kapela plays dances on 138-F.

Bulgarian. Asen **Karastoyanoff** offers flute solos on **Columbia** 29030-F, Dorotey **Vasileff** and B. **Christoff** sing

popular songs on **Columbia** 29028-F and 29029-F respectively.

Croatian-Serbian. **Victor** issues five disks, V-3013-7, respectively songs by **Sofka**, songs by **Jankovic**, accordion and clarinet duets, a comic sketch, and folksong duets by Aneta and Marga Milholic. **Columbia** 1135-F, a comic sketch; a two part comic sketch.

Finnish. **Sevander, Saari, and Kauppi** sing comic and popular songs on **Columbia** 3121-3-F. The best of the five **Victor** releases is V-5039, unaccompanied male-choruses by the **Mieskuoro Laulu-Miehet**. One of the pieces is Palmgren's Lullaby, and the singing and recordig are very competent. Mention also goes to **Victor** V-4038, a two-part old Finnish polka by the **Kamari** orchestra.

French-Canadian. **Columbia** features a two-part Fanfare Mosaïque by the **Fanfare Columbia** (34239-F), followed by folksongs on 34237-F, and comic dialogues on 34238-F.

German. The leading German records by **Tauber (Odeon)** and the **Berlin State Opera Orchestra (Victor)** are reviewed elsewhere. The **Junger Maennerchor** von Philadelphia are clearly recorded in *Das Ringlein sprang entzwei* and *Das ist der Tag des Herrn (Victor V-56023)*; **Marcel Wittrisch** seems rather far from the microphone, but he sings well in German versions of *Rose Marie* and *Indian Love Call (V-56024)*; **Marek Weber's** orchestra has a good *Aus Winkeln und Gassen Potpourri (V-6032)*; and the **Grosses Militaerorchester** provides vigorous versions of the *Fredericus Rex* and *Hans Bredow* marches (V-6033). For **Columbia** **Muellers** Kapelle plays *Die Jungfrau* and *Der Stroh Wittwe* on 55165-F, **Arthur Hall** sings folksongs on 55166-F, and **Karl Priester** sings popular songs on 55167-F. The **Odeon** list includes vigorous but rather shrill marches by the **Kleine Deutsche Konzertkapelle** (85211), marches by band of the **Landespolizei** of Munich (10546), songs of the day by **Franz Hoffmann**, tenor (10544), comic sketches in the *Ostpreuss. Dialekt* by **Kurt Wernicke** (10545), and dances by **Wilfahrt's** Concertina Orchestra (10547).

Greek. **Columbia** lists popular duets on 56154-F, folksongs by **Sakellariou** and Co. on 56155-F, and instrumental duets on 56156-F. **Odeon** lists popular songs on 28081-4. **Victor** V-58029-30 and V-80023 are all songs; the last named contains *Toselli's Serenade* and the *Tales of Hoffman Barcarolle* in Greek versions.

Hebrew-Jewish. The leading releases are **Columbia** 8197-F, folksongs by the **London Jewish Male Choir**, and **Victor** 9511, a two-part *Ma Noimar* by Cantor **P. Pinchik** (Red Seal, \$1.50).

Hungarian. The outstanding disks are **Odeon** 12034 and 12034, the former instrumental solos by **Olah Lajos Tarogato Mester**, and the latter gypsy dances by the **Kurina Simi** orchestra.

Irish. **Columbia** releases represent the **Flanagan Brothers** (33352-F), **O'Leary's** Irish Minstrels (33353-F), **James Eagan**, tenor (33354-F), **Frank Quinn** (33355-F), **John Griffin**, flutist (33356-F), **John McKenna** and **James Morrison** (33357-F). **Victor** features three disks by **Dan Sullivan's** Shamrock Band (V-29053-4 and V129057), comic songs by **Murty Rabbett** (V-29055), and harmonica solos by **Jimmy Smith** (V-29056).

S. F.

Book Reviews

Musical Spain from A to Z As Exemplified on Phonograph Records (with which is also included the music of *Hispanic America*), by **William Sewall Marsh**, published by the **Campbell Music Company**, Providence, R. I. 52 pages. Price not stated.

Many readers of *The Phonograph Monthly Review* will remember with pleasure Mr. Marsh's article, "Musical Spain via Phonograph," from the first year of the magazine. He is an acknowledged expert of Spanish music and an experienced phonograph connoisseur in addition, and the records with which he deals are without exception those

with which he is personally familiar. This booklet is a sort of dictionary of Spanish and Spanish-American musicians and musical terms, amplified by lists of phonograph records. At such it is of course a highly valuable reference work to anyone interested in the great Spanish musical literature, the extent and value of which are gradually becoming generally recognized. One might wish, however, that Mr. Marsh had expanded his all-too-brief introduction into a general study of Spanish and Spanish-American music.

The book's purpose is stated in the introduction: "It is probably true that only in Spain can Spanish Music be heard to advantage. Yet, the music lover, student, and hispanophile will find a surprising amount of pleasure and satisfaction can be had through the phonograph recordings of the various companies. Around this fact has this little book been built, realizing the difficulty, to those unfamiliar with the subject, of recognizing, in the catalogs, the records necessary to exemplify the folk-songs and dances of the various sections, and the works of the various composers."

Our Contemporaries

The Gramophone Critic (Incorporating the *Radio and Music Critic*), published monthly by **Dunlap and Company**, 1 and 2 Whitfield Street, Leonard Street, London, E. C. 2, England. U. S. A. subscription rate, \$1.00 yearly.

The reprinting of an article from "The Gramophone Critic" undoubtedly drew the attention of many of our readers to this lively little magazine, which has just completed its first year. It has been mentioned previously in these columns, but no information on the subscription rate for prospective American readers was available until lately. At the very modest price of \$1.00 for twelve issues it should find many American supporters.

"The Gramophone Critic" is expressly designed to minister to the "man in the street" rather than the "highbrow." It is issued at a very low cost (twopence per issue in Great Britain), and its articles are brief and pointed. There are competitions, topical verses, and phonographic cross word puzzles for phonophiles in their lighter moments. Reviews and articles are written in lively and informal fashion. A characteristic list of contents (September 1929 issue) includes articles on *Instrumental Novelty Records*, *Kipling on the Gramophone*, *Two Mozart Overtures*, *Intelligent Listening*, *Some Vocal Gems*, *The Orchestra—Clarinets and Brass*, *Tuning a Sound-Box*, etc., etc.

The Orchestra World, published monthly (except July and August). New York office, 1674 Broadway. Edited by **Robert W. Marks**. Yearly subscription, \$2.50; single copies 25c.

Followers of dance orchestras and records will be particularly interested in "The Orchestra World" which keeps very much au courant with the activities of the leading dance bands, although attention is also given to symphonic and semi-symphonic orchestras. The contents are primarily newsy in style, written in the stimulating and highly modernistic idiom made famous by "Variety." There are special departments devoted to organists, cinematics, and current dance disks.

F. F.

The photograph on the front cover of this issue is of Dr. Oskar Fried, after the painting by the famous German artist, **Max Liebermann**, published by courtesy of "The Musical Courier." Dr. Fried conducted many recorded works for Polydor and now is recording for **Columbia**. His **Columbia** records of **Tchaykovsky's "Pathetique"** are reviewed on page 23.

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Photograph on front cover: *Dr. Oskar Fried*, formerly a Polydor, now a Columbia artist.

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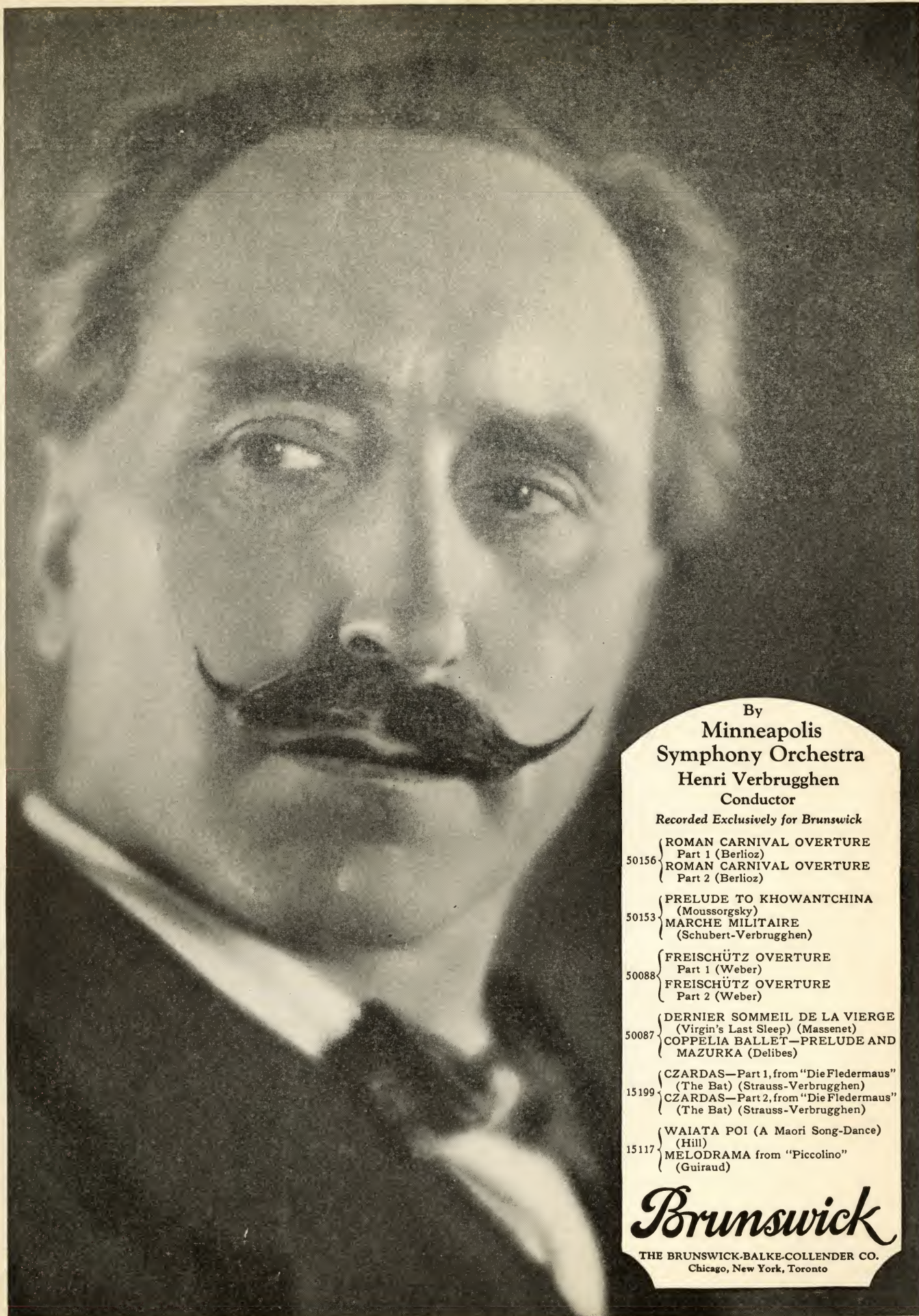
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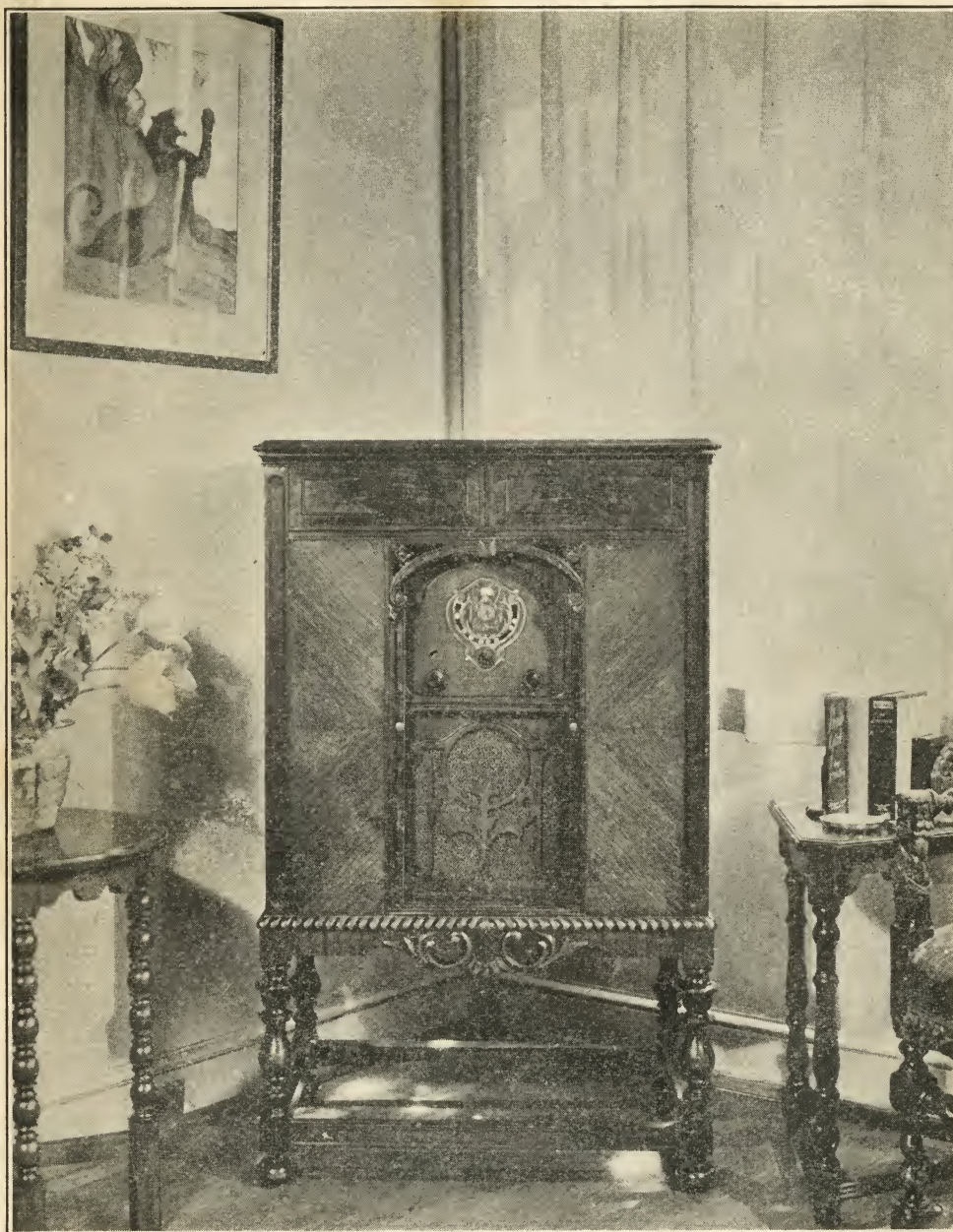
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